GENERAL INDEX TO THE FIRST TWENTY-ONE VOLUMES OF "THE STVDIO"

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ERRATA

Artists and Illustrations

Page 46, col. 1, *to* Boughton, G. H., *add* Watercolour Sketches by, iii. 130–3.

Page 59, col. 2, line 3 from top, *read* Favrile Glass ware by L. C. Tiffany, xi. 157, xvii. 40–3.

Page 60, col. 2, *after* Fitzroy Picture Society *read* by H. Sumner, i. 29.

Page 81, col. 1, *between* lines 12 and 13 from top, *read* Vase in Favrile Glass and, designed by L. C. Tiffany, xi. 157.

Page 82, col. 1, *between* lines 5 and 6 from top, *read* (Cloisonné) Vase by C. Heaton, v. 128.

Page 82, col. 2, line 5 from foot, *read* "drawings" for "drawnings."

Page 82, col. 2, *between* lines 5 and 6 from foot, *read* Stovegrate Panel by E. Tuck, viii. 173.

THE WORK OF THE STUDIO AS REVIEWED UPON THE COMPLETION OF THE TWENTY-FIRST VOLUME

THE first number of THE STUDIO was published in the middle of April 1893. The reception accorded to it, as might have been expected, was not uniformly hospitable. The official world of art, stern in its backsliding conventions, felt aggrieved, and not only thought but said that the first of April would have been a more fitting time for the birth of "such a modern freak among artistic periodicals." Still, as officialism of all kinds likes to be swathed in red tape, and to move sedately in an aged routine, its servants cannot choose but be at variance with the eager and active temper of mind that makes pioneers; and let it be remembered also that in April 1893 the officialism of British art was plagued in several ways that rendered the coming of THE STUDIO inopportune and distasteful. For the New Criticism and the Old, after much bickering, had not only flamed out at last into open war (Degas' *L'Absinthe* being the cause of the intemperance of self-assertion that both sides mistook for persuasive argument), but the officialism of art had noticed that the New Criticism had a wider and a much more influential following than any one had expected. The truth is, indeed, that a crisis in the British arts, for some time foreshadowed by events, had come suddenly to a point.

To understand what the crisis was and what it meant, several important facts have to be borne in mind. The first is this—that the art world in general needed a fresh and powerful stimulus, a new and potent set of quickening principles and convictions. The Gothic Revival had done much good in architecture, as well as in the applied arts, but it had seen its best days, and many of its remaining adherents had set up a crabbed officialism of their own, as though they believed that the growth of art was dependent upon dogmas and recipes of style, and not upon strenuous efforts aided by original thought and feeling. Among British painters, too, in 1893, the time was ripe for a spirited declaration by the young of their right to use their minds freely without excessive awe of authority. The influence of the pre-Raphaelites, at one time a helpful protest against academic formalism, was steadily on the wane, giving place to such a virile and daringly modern successor as had nothing in common with any archaic æstheticism of dreams. This successor of the English pre-Raphaelites was a pioneer born and bred chiefly among French painters in the bracing open air; chiefly, for the taste of modern art cannot be looked upon as wholly of the nineteenth century, since its growth may be traced back to Poussin and Claude, to Ribera and Velasquez, and to Rembrandt, Bril, Hals, Ostade, Brouwer, Jordaens, and the lusty, swaggering Rubens, whose *Château de Stein* is a Constable painted in seventeenth-century Flanders. But in France during the nineteenth century, thanks to Delacroix and Courbet,

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Corot, and Millet, Manet, Duez, Butin, Roll, and many others, the taste for modern art passed through an amazing evolution in the realism of outdoor light, and air, and character; and when in its latest phases it was brought to England, both by French pictures and by English students, it could not but be as startling to the uninitiated as Browning's *Ring and the Book* had been, some years before, to readers long accustomed to the graceful and harmonious gentleness of Tennyson. No one likes to be plunged all at once from the luxurious pleasure of æsthetic day-dreams into the sinister and tragic drama of actual life, with its black passion, and its searching pathos, and its deep, tattered poetry. In April 1893, the egotisms of self-assertion that hurtled together around Degas' *L'Absinthe* were probably unkind to the art of criticism, which requires infinite persuasion as well as knowledge and conviction; but they did serve the useful purpose of showing, in exaggerated light and shade, the great revolution that was still taking place in the domain of formulated opinions on art. They enabled every one to perceive clearly that the New Criticism concerned itself with fresh and vivid feelings about reality and with a new sensitiveness to the massed beauty of broad effects suffused with the magic of coloured light; whereas the Old Criticism was nothing if not the slave of precedent and an echoing dogmatist in spent formulas. The one proved that Art in the nineteenth century could vie with Science in its persistent alertness as a discoverer; the other belonged to the past and resembled nothing so much as a long-winded epitaph on a great old monument. Youth, and the hopes and prospects of youth, favoured the New Criticism, whether expressed through pictures or in words; age, with its feebleness, kept company with the Old Criticism's dawdling second childhood.

Again, if the growth of painting in the nineteenth century was a thing chiefly of French origin, the corresponding movement in architecture and decoration owed more to Great Britain than to any other countries; but in 1893 it was still a movement that lacked a permanent radial centre for the play of its influences. Even William Morris, with his advanced views as a socialist, found that he had to make his artistic appeal—not to the needs of the great labouring democracy, but mainly to the wealth of the leisured and exclusive classes; so that the bulk of his art work, though admirably useful as an incentive to his fellow craftsmen, was very much at odds with the socialism of his eloquent and challenging speech. The fact is that the revival of handicraft and design was too sporadic in Morris' day to be in any large sense the people's friend. Nor was Morris blind to this fact and its causes, as the following quotation—written in July 1893—bears witness:

. . . . "The very fact that there is a 'revival' shows that the arts aforesaid have been sick unto death. In all such changes the first of the new does not appear till there is little or no life left in the old, and yet the old, even when it is all but dead, goes on living in corruption, and refuses to get itself put quietly out of the way and decently buried. So that while the revival advances and does some good work, the period of corruption goes on from worse to worse, till it arrives at the point when it can no longer be borne, and disappears. . . . The position which we have to face then is this: the lack of beauty in modern life (of decoration in the best sense of the word), which in the earlier part of the century was unnoticed, is now recognised by a part of the public as an evil to be remedied if possible; but by far the larger part of civilised mankind does not feel that lack in the least, so that no general sense of beauty is extant which would *force* us into the creation of a feeling for art which in its turn would *force* us into taking up the dropped links of tradition, and once more producing genuine organic art. Such art as we have is not the work of the mass of craftsmen unconscious of any definite style, but producing beauty instinctively; conscious rather of the desire to turn out a creditable piece of work than of any aim towards positive beauty. That is the essential motive-power towards art in past ages; but our art is the work of a small minority composed of educated persons, fully conscious of their aim of producing beauty, and distinguished from the great body of workmen by the possession of that aim."

Such, in 1893, was the condition of artistic events in England. Then it was that THE STUDIO started its career to be at once the rallying-point and the radial centre of the new movements in the modern arts. Its purpose was to be a firm supporter of every fresh and honest effort to get away from the curse of plagiarism in domestic architecture, from the curse of effete ideals in painting and in sculpture, and from the slavery of imitative repetitions in design and handicraft. This was an aim worth fighting for, and THE STUDIO has never been false to its mottoes—"Use and Beauty," "The Age we live in and its artistic needs and aspirations."

The futility of trying to perpetuate greatness by writing about ancient masterpieces, or by living always in their company, is proved very clearly by the fact that the modern Italians did nothing at all great as artists until the modern spirit got possession of a gifted mind here and there; and yet, somehow, the absurd custom of worshipping the Old Masters to the neglect of all present art still survives in many quarters, where it is counted a thing of infinite grace! To be ashamed of what the living do worthily with their gifts, and to patter endless thanksgivings before imaginary altars of ancient masterpieces—this singular bigotry still makes itself heard, not merely in books that few read, but also in popular newspapers and magazines. THE STUDIO has always made war against the mischief that this bigotry works, and will continue the campaign while occasion lasts.

To oppose fallacious ways of thinking is a sure means of begetting enemies; and enmity is a busy passion that shows itself in many interesting ways. One dilatory critic hostile to THE STUDIO, when writing in a literary journal of repute, expressed great surprise that such a curious art magazine should have reached its third volume, when he must have known that the seventh volume was waiting on his table to be reviewed with the third. Nor is it less amusing to remember that a sort of masked unfriendliness showed itself before the first number of THE STUDIO was printed. One writer, indeed, actually played the prophet of ill in a review of the first number some ten days before the first sheet had left the machines! With his mind's eye, presumably, he saw a complete copy—a sort of pre-natal ghost—of the unprinted magazine; this hallucination he examined with care; and, although a gentle diplomacy of condescension allowed him to speak of it as "nicely produced," he still felt justified in being anxious in his solicitude as to the success of such a periodical. What he said when THE STUDIO appeared, and congratulated him on his "up-to-date" clairvoyance, may have been that brief word which Sir Joseph Porter, K.C.B., is supposed not to say under any provocation.

These two little stories prove that the conductors of THE STUDIO have been amused by their foes as well as encouraged by their friends. To wish for more than that would be to tempt fortune over-much. The friends, we are happy and grateful to acknowledge, have been numerous from the first; from the first, too, they have belonged to many countries; and when the twofold aim of the magazine is remembered—first, to help the young and clever, and, next, to draw attention to all fresh forms of good modern art-work, whether foreign or British—the international character of the friendship won by THE STUDIO is a thing that explains itself. For young toilers in the arts, no matter in what lands they have had their homes, have ever found themselves within its pages; that is to say, their youth, their aspirations and their best endeavours have ever been represented in its pages and encouraged by its unswerving policy; this is why they have gathered about THE STUDIO and made it what it is to-day, an international magazine with a very large circulation—a circulation that overflows into an American edition, THE INTERNATIONAL STUDIO, and also into a widely read French translation. This last, published month by month by Messrs. Ollendorff in Paris, is the English edition supplemented by French translations of all the notes and articles; and any contributor who has read his own papers in French will admit that the translations are excellent, and that their new literary dress and form often suggest such breaks and turns of phrase as would be useful in the English style.

Having spoken of the legitimate offshoots of THE STUDIO, a word or two may now be said about the non-legitimate; and by this we mean the many imitations that have sprung up in England and in several countries on the Continent of Europe. Even the old and academic art magazines have felt called upon to modify their policies in accordance with the ideals set up by THE STUDIO, so that THE STUDIO is made more widely known even by the periodicals that wish to be its rivals. This, invariably, is the result of imitation.

To play the ape to this thing or that is to become known by a badge or crest of distinction that belongs to some one else; and is that in the least likely to add to one's credit? Altogether, then, THE STUDIO has no reason to be dissatisfied with its present lot, with its present far-scattered spheres of influence; and as no effort will be spared to keep it well abreast of the present-day course of art in all countries, the future may be looked forward to with no greater misgivings than those with which a sense of the uncertainty of human life chastens the keen joys awakened by the successes of to-day.

One means by which THE STUDIO keeps in touch with all its spheres of influence may be found in the pages allotted to the International Competitions, by which young designers are not only encouraged by a temper of emulation, but at the same time are given a fair chance month by month of appealing to the wide-awake manufacturers who are best able to give them a helping hand. Not a few have already found that these International Competitions lead real ability to something more than a bread-winning employment; and in October 1901, in the Holland Fine Art Gallery in Grafton Street, an excellent little exhibition drew public notice to various kinds of work designed and made by the competitors. It is by such means as this that THE STUDIO will endeavour to maintain its position as a rallying-point and a radial centre for the modern spirit in the thoughtful practice of design.

During the last three decades of the nineteenth century, to a large extent in domestic architecture, and to a wider extent in the applied arts, England was as a mother to the modern movement; but already some of the Continental forms of decorative art that owe their origin to her nursing genius seem inclined to return home to her, as though to cheer their mother in her old age. These foreign scions of an English stock are full of vigour, and if British designers and craftsmen wish to maintain their prestige and hold their own, they must put forward all the energy and talent that is in them. Hopeful signs may be found in the improved teaching at South Kensington, in the good done by the Home Arts and Industries, in the enterprise shown by the headmasters of many provincial art schools, and last, but not least, in the attention paid by many Board Schools to the utility of teaching little children to design freely with a brush. But, on the other side of the court, there are signs far from hopeful to an Englishman. Among many British manufacturers there is still a lack of intelligent alertness; and some designers and artist-craftsmen of real merit weaken their talents by a fastidious dilettantism that shrinks timidly away from actual life and its stern, combative temper. They forget that the present-day world—a world tried very keenly by the international warfare of craft and design as applied to manufactures—is quite unsuited for dandies and fops in the practice of art. It needs creative workers having the spirit of trained soldiers, and not the unbraced refinement of æsthetic lotus-eaters dallying in an isle of dreams, "an unsubstantial fairy place." Like it or not, the race is still to the swift, and the battle to the strong and brave.

GENERAL INDEX

A

ACADÉMIE, L', Royale des Beaux-Arts d'Anvers, A. P. F. Ritchie, i. 141
Address to Students of the Royal Academy, 1894., Sir F. Leighton, ii. 136
Afternoons in Studios:—
A Chat with Mr. G. H. Boughton, iii. 131
—— —— Mr. George Frampton, vi. 205
—— —— Mr. Whistler, iv. 116
Henry Scott Tuke at Falmouth, v. 90
Alexander, John W., An American Artist in Paris, G. Mourey, xx. 71
Algraphy: A Substitute for Lithography, xi. 243
Allen, Grant, *cited* on the Italian and English idea of Art, i. 72
—— J. R., Celtic Sculpture, xiv. 163
—— —— Early Scandinavian Wood-Carvings, x. 11, xii. 82
Alterations and Additions to a House in Glasgow, H. Townsend, xviii. 34
Aman-Jean, E., A Modern Portrait-Painter, G. Mourey, viii. 197
—— —— Some Pictures at the Royal Academy. Criticised by a French Painter, viii. 109
—— —— Some Pictures at the New Gallery, 1896. Criticised by a French Painter, viii. 165
America, The Art Magazines of, i. 143
The Industrial Arts of:—
The Tiffany Glass and Decorative Co., Cecilia Waern, xi. 156
Tiffany or "Favrile" Glass, Cecilia Waern, xiv. 16
American Art and Artists, Black and White:—
Gibson, Charles Dana, J. M. Bulloch, viii. 75
—— Painters:—
Alexander, John W., An American Artist in Paris, G. Mourey, xx. 71
Beaux, Cecilia, The Work of, Mrs. A. Bell, xvii. 215
Chase, W. M., An American Artist, E. Knaufft, xxi. 151
Thayer, Abbott H., An American Painter, Mrs. A. Bell, xv. 247
Thomson, William, Leaves from the Sketch-Book of, xvi. 101
American Artists in Paris, Some, Frances Keyzer, xiii. 246
—— Critic, An, on English Art at the Chicago World's Fair, ii. 45
—— and French Applied Art at the Grafton Galleries, 1899., H. Townsend, xvii. 39
—— Sculptor, An, Frederick Macmonnies, R. Cortissoz, vi. 17
Anderson, Prof. W., A Japanese Artist, Kawanabé Kiōsai, xv. 29
Anderton, Isabella M., The Work of Pietro Fragiacomo, xviii. 3
Animal Studies by Henry Moore, A. L. Baldry xiii. 223
Another Word on the Poster, A. Fish, v. 215
—— —— on Rodin, with especial reference to the Balzac Monument, xiv. 107
Antocolsky, Marc (Russian Sculptor), Frances Keyzer, xi. 215
Antwerp, Académie Royale des Beaux Arts at, A. P. F. Ritchie, i. 141
Applied Art, American and French, at the Grafton Galleries, 1899., H. Townsend, xvii. 39
—— —— Modern, in Vienna, xvi. 30
—— —— Salon of the Champ de Mars, 1896., G. Mourey, viii. 25
—— —— Wood Work: Furniture for the New Palace, Darmstadt, M. H. Baillie Scott, xvi. 107
Applied Arts, Current Notes on, i. 34
Architecture (*see* Decoration of the Suburban House)
—— of the Passmore Edwards Settlement, G. Ll. Morris, and Esther Wood, xvi. 11
—— The Royal Academy and, with Notes on Some Designs in 1900., xx. 94
—— and the Sister Arts, The Relation of, Sir F. Leighton, iii. 122
—— Ecclesiastical, Mortuary Chapel, designed by Mrs. G. F. Watts, xiv. 235
—— Modern Domestic (*see* Suburban Houses):—
Alterations and Additions to a House in Glasgow, H. Townsend, xviii. 34
Artistic Treatment of Cottages, An, H. Townsend, vi. 29
Artist's Cottage, An, designed by C. F. A. Voysey, iv. 34

Architecture, Modern Domestic :—
Artist's Home, An, Mr. A. Mitchell's Cottage at Harrow, xv. 168
Artist's House, An, M. H. Baillie Scott, ix. 28
Bungalows, R. A. Briggs, iii. 20
"Cliff Towers": A House on the Devonshire Coast, C. H. Townsend, xiii. 239
Country House, A, M. H. Baillie Scott, xix. 30
Country and Suburban Houses, designed by Ernest Newton, xvii. 157
—— —— —— designed by C. F. A. Voysey, Notes on, H. Townsend, xvi. 157
Epoch-making House, An, Gleeson White, xii. 102
Modern English Country House, designed by A. Mitchell, xii. 239
Nineteenth-Century House, A, G. H. Leonard, xvi. 90
Remarks on Domestic Entrance Halls, by C. F. A. Voysey, xxi. 242
Revival of English:
Work of Mr. Ernest George, vii. 147
—— —— —— —— and Peto, viii. 204
Work of Mr. Norman Shaw, vii. 21, 98
Work of C. F. A. Voysey in, xi. 16
Small Country House, A, M. H. Baillie Scott, xii. 167
Some Thoughts on the Building of a House, G. Ll. Morris, vi. 231
Suburban House, An Ideal, M. H. Baillie Scott, iv. 127
A Successful Experiment in, The New "Magpie and Stump," Chelsea, v. 67
Village Architecture in England, Evolution of, G. L. Morris, x. 177
Work of Ernest Newton, xiii. 170
Architectural Decoration :—
Artistic Houses, J. S. Gibson, i. 215
Some Cottage Tablets, W. Hogg, i. 201
Notes, ii. 28
—— H. Townsend, i. 37, 161
Arctic Regions, A Painter in the, interview with Mr. Frank Wilbert Stokes, v. 209
Armour, Margaret, Edinburgh as a Sketching ground (*ill.* W. B. MacDougall), vi. 164
—— ——, Mural Decoration in Scotland, x. 100
Arras Tapestries of the San Graal at Stanmore Hall, xv. 98
Art at the Champs de Mars, 1895., Some Reflections on, G. Mourey, v. 86
—— of Collecting :—
Japanese Netsukes, E. Gilbertson, ii. 123
Art Critic, The, and the Critical Artist, N. Garstin, i. 182
—— of 1899 :—
International Exhibition at Knightsbridge, J. S. Little, xvii. 109
Paris Salons, G. Mourey, xvii. 3
Some London Exhibitions, xvi. 221
—— in Gridirons, F. A. Jones, xiii. 99
—— in Italy and England compared, Grant Allen *cited* on, i. 72
—— of Sir E. Burne-Jones, Some Features of, M. Bell, xvi. 175
—— Magazines of America, The, i. 143
—— of Edouard Manet, by A. Proust, xxi. 227
—— Modern, Fine and Applied in Vienna, W. Schölermann, xvi. 30
—— of 1900., A. L. Baldry, xx. 3.
—— Notes (*see also* Studio Talk), ii. 68, 134, 177, ii. 223
—— —— Paris Letter, July 1893., i. 160
—— —— Scotch, i. 161
—— The, of Bookbinding, interview with Mr. Cobden-Sanderson, ii. 53
"Art Nouveau Bing," House of, Paris Exhibition, 1900., G. Mourey, xx. 164
Art, The, of the Pastellist, F. Wedmore, v. 100
—— in Photography, interview with Mr. F. Hollyer, H. Townsend, i. 193
—— —— The Naissance of, A. Pringle, i. 87
—— Recent, The growth of, R. A. M. Stevenson, i. 7
—— Reproduction Co., Drawing for Reproduction, i. 68
—— School News, 1893., ii. 36, 74
—— —— Notes, *see also* Birmingham, & S. Kensington
—— Schools, Wood-carving, at S. Kensington, i. 56
—— and Artists in Australia, vii. 90
Arteaga y Pereira, F. de, A Spanish Painter—Alijandro de Riquer, xix. 180
Artist and Art Critic, Ruskin as, E. T. Cook, xix. 77
Artistic Copyright, W. Reynolds-Stephens, xvi. 120
—— Houses, J. S. Gibson, i. 215
—— Lithography (*see also* Algraphy *and* Lithography) :—
I. W. Rothenstein, iii. 16
II. T. R. Way, *ib.* 17
—— Movement, The, in Finland, vi. 227
—— Treatment of Cottages, An, H. Townsend, vi. 29
Artists as Craftsmen, Sir F. Leighton as a Modeller in Clay, i. 3
Artist's Home, An: Mr. A. Mitchell's Cottage at Harrow, xv. 168
—— House, An, M. H. Baillie Scott, ix. 28
—— Treasures, Mr. E. A. Waterlow's Collection, A. L. Baldry, xviii. 91
Arts and Crafts Exhibition Society at the New Gallery, 1893., H. Townsend, ii. 3

Arts and Crafts Second Manchester Exhibition, 1895., v. 128
— — — Exhibition, 1896., ix. 50, 117, 189, 262; 1899., A. Vallance, xviii. 37, 104, 179, 247
— — — The Manchester, 1898., Esther Wood, xv. 121
— — — Provincial, Grace Johnstone, iv. 47
Ashbee, C. R. (see Decoration, &c., for the New Palace, Darmstadt); An Experiment in Cast-Iron Work, xiv. 254
Aumonier, James, and his Work, Mrs. A. Bell, xx. 141
Australia, Art and Artists in, vii. 90
Austrian Decorative Art at the Paris Exhibition, 1900., G. Mourey, xxi. 113

B

BACHELOR'S ROOM, A, Scheme of Decoration for, H. Townsend, *ill.* G. M. Ellwood, xvi. 243
Baertsoen, Albert: A Painter of Dead Cities, G. Mourey, xiv. 227
Baldry, A. Lys, Albert Moore, iii. 3, 46
—— The Art of 1900., xx. 3
—— The Art of J. S. Sargent, xix. 3, 107
—— Artists' Treasures; Mr. E. A. Waterlow's Collection, xviii. 91
—— Drawings by J. M. Swan, xi. 236
—— The Future of Wood-Engraving, xiv. 10
—— Chester, George: the last of the Old Landscape School, xi. 100
—— The Grafton Galleries, 1894., ii. 177
—— Henry Moore's Animal Studies, xiii. 223
—— The Herkomer School, vi. 3
—— J. W. Waterhouse and his Work, iv. 103
—— The Manchester School of Art (under Walter Crane), v. 104
—— A New Associate of the Royal Academy: W. Goscombe John, xvi. 115
—— Pencil Drawing at Bushey, x. 20
—— The Royal Institute of Painters in Oil Colours, 1893., ii. 70
—— Some Sketches by Alfred Parsons, xvi. 149
—— The Work of James Clark, xiv. 153
—— —— of T. C. Gotch, xiii. 73
—— —— of E. Borough Johnson, xiii. 3
—— —— of F. W. Pomeroy (Sculptor), xv. 77
—— —— of Bertram Priestman, xiv. 77
—— —— of Solomon J. Solomon, viii. 3
—— —— of Harold Speed, xv. 151
—— —— of W. Reynolds-Stephens, xvii. 75
—— —— of J. Walter West, vi. 139
Ball, W., Egypt as a Sketching Ground, ii. 61
—— —— Etcher and Water-Colour Painter, xvi. 3
Balzac Monument, The, *see* Rodin, Another Word on
Bare, H. B., Bimanual Training, xiv. 191
Bas-reliefs, coloured by G. Moira and F. Lynn Jenkins, xiv. 186, 240
Bas-reliefs, A New Treatment of in Coloured Plaster (R. Anning Bell's work in), i. 53
Bate, F., Clouds, iii. 184
—— —— The New Gallery, 1893., i. 78
—— —— Old Masters at the Royal Academy, 1894., ii. 179
—— —— The Royal Society of British Artists, 1893., ii. 71
—— —— Studio of, vii. 226
Bates, D., George Clausen, v. 3
Bath-room, A Modern, designed by E. M. Simas, xvii. 32
Batten, J. D., interview on Woodcut Printing in Water-Colours, iii. 144
—— —— Letter concerning his Water-Colour Print, *The Harpies*, x. 50
—— —— Letter to the Editor respecting a Chromo-Xylograph entitled *Eve and the Serpent*, vii. 36
Bauer, —, A Dutch Etcher: A. Tomson, xix. 38
Beardsley, Aubrey, In Memoriam, xiii. 252
—— —— A New Illustrator: J. Pennell, i. 14
Beaux, Cecilia, The Work of, Mrs. A. Bell, xvii. 215
Bedroom decorated by F. Brangwyn, xix. 173
Behrens, P., A German Artist, by F. Blei, xxi. 237
Belgian Monument, A New, Gérard Harry, iv. 64
Belgium, Art and Artists. Etchers:—
Maréchal François, A Liège Etcher, F Khnopff, xx. 102
—— Painters:—
Baertsoen, Albert, Painter of Dead Cities, G. Mourey, xiv. 227
Claus, Emile, The Work of, G. Mourey, xvii. 143
—— —— and Sculptor:—
Meunier, Constantin, Artist of the Flemish Collieries, W. S. Sparrow, xi. 75
—— Liège, Some Artists at, F. Khnopff, xiii. 178
—— Revival of Ivory Carving in, F. Khnopff, iv. 150
Bell, A. G., Holland as a Sketching Ground, i. 116
—— M., Some Features of the Art of Sir E. Burne-Jones, xvi. 175
—— Mrs. A. (N. D'Anvers), An American Painter: Abbott H. Thayer, xv. 247
—— —— James Aumonier and his Art, xx. 141
—— —— Letter from One Artist's Wife to Another, Dinan (*ill.* A. G. Bell), iv. 52
—— —— The Work of Cecilia Beaux, xvii. 215
—— R. Anning, Work of, in Bas-Reliefs in Coloured Plaster, i. 53
Beltrami, G., An Italian Artist, Luigi Conconi, viii. 81
Bench Ends, A Few Notes on, J. H. Bramley, xx. 236
Benin (W. Africa), Primitive Art from, H. Ling Roth, xv. 174
Besnard, A., The Exhibition of the Royal Academy, i. 75, and other galleries, 110

Bibb, B., Fritz Erler; Decorations for a Music Room by, xvii. 25
—— —— The Work of G. Segantini, xi. 145
—— —— —— —— of Alfred Sisley, xviii. 149
Bidford-on-Avon as a Sketching Ground, S. Heath, vi. 238
Billinghurst, P. J., Designer and Illustrator, xiv. 181
Bimanual Training, H. B. Bare, xiv. 191
Bing, S., The Art of Utamaro, iv. 137
Bin-San, Drawing by, Showery Weather at Ten-Man Bridge, vii. 162
Birmingham, *see* Nevill, Miss Mary L.
—— Art Gallery, *see* Galleries National and Provincial.
—— Art Students, *see* Muckley
—— Municipal School of Art, with illustrations of its Students' Work, ii. 90
—— Town Hall, Wall Painting by Art Students in, i. 237
Black and White Art, A New (Herkotype), vii. 30
Black and White Art and Artists (*see also* Etching, Hardy, *and* Lithography):—
Algraphy: A Substitute for Lithography, xi. 243
Dean, Christopher, Designer and Illustrator, xii. 183
Designs for illustrations by W. H. Bradley of Chicago, iv. 166
Drawings by Mrs. Edith Farmiloe, W. S. Sparrow, xviii. 172
—— by Tony Grubhofer, v. 9
Drawings in Charcoal, by Mura, Frank, vi. 153
—— by Miss Mary L Nevill, v. 56
—— for Reproduction, i. 65
—— of Spain, exhibited by A. W. Rimington, ii. 134
Expressive "Line," F. Wedmore, xiv. 172
Impressionism in (Drawing for Reproduction), C. G. Harper, ii. 175
Leaves from the Sketch-Book of G. Forrester Scott, xvii. 165
Lepère, Auguste, Wood-engraver, G. Mourey, xii. 143
Manuel, J. T. Wright, Studies by, ii. 218
Morin, Louis, A French Caricaturist, N. Boucher, xix. 242
Pen-Drawing for Reproduction—Comparative Processes, C. G. Harper, i. 152
Pencil Drawings at Bushey, A. L. Baldry, x. 20
Pencil Drawing of a Lemon Tree, by Sir F. Leighton, iii. 24
Pennell's "Devils of Notre Dame," ii. 180
Renouard, Paul, A Master Draughtsman, G. Mourey, xix. 165
Robinson, Charles, A New Book Illustrator, v. 149
Sattler, Joseph, A New German Designer, C. Hiatt, iv. 92
Black and White Art and Artists:—
Sketches by Tony Grubhofer, of the Paris Exhibition, xx. 217
West, J. Walter, A. L. Baldry, vi. 139
Blamey, J. H., A Few Notes on Bench-Ends, xx. 236
Blei, F., Peter Behrens, A German Artist, xxi. 237
Boecklin, Arnold, The Work of, Dr. H. W. Singer, vii. 69
Book, The Printed, and its Decoration, Some Recent Volumes on, *review*, ii. 140
Bookbinding, The Art of, interview with Mr. Cobden-Sanderson, ii. 53
Bookbindings, Cloth, Talwin Morris's Designs for, xv. 38
—— Some Recent, by T. J. Cobden-Sanderson and Miss E. M. MacColl, Gleeson White, x. 40
—— —— —— Continental, A. J. Meier-Graefe, ix. 37
Book-Covers, Cloth, Artistic Decoration of, Gleeson White, iv. 15
—— English Embroidered, C. Davenport, ii. 209
Book Illustrator, A New: Charles Robinson, v. 146
Book Plates, Designing for, with some Recent Examples, i. 24
—— —— Recent, Notes on, iv. 197
—— —— Some Recent, with examples, i. 149
—— —— —— —— by Gleeson White, vii. 93
—— —— —— —— mostly Pictorial, by the same, x. 110
Boucher, H., A French Caricaturist, Louis Morin, xix. 242
Boudin, Eugène, Some Sketches by, i. 243
Boughton, G. H., A Chat with, iii. 131
Boutet de Monvel, The Art of, C. Hiatt, v. 157
Bradley, W. H., of Chicago, Designs by, C. Hiatt, iv. 166
Brangwyn, Frank, and his Art, J. S. Little, xii. 3
—— —— A Bedroom Decorated by, xix. 173
—— —— Spain as a Sketching Ground, i. 12, 72
—— —— Stained Glass Designs by, xvi. 252
Brewer, C., *see* Architecture of Passmore Edwards Settlement
Briant, R., Snow as a Subject for the Camera, v. 32
Brickdale, Eleanor F., Designer and Illustrator, xiii. 103
Briggs, R. A., Bungalows, iii. 20
British Artists, Some Portraits of, at the National Portrait Gallery, London, L. Cust, x. 88
—— Decorative Art in 1899 and the Arts and Crafts Exhibition, A. Vallance, xviii. 37, 104, 179, 247
Brocades, Spitalfields, A. Lazenby Liberty, i. 20
Bröchner, G., Open-air Museums for London: A Suggestion, xxi. 158

Bronze Doors in Florence Cathedral, by Passaglia, xii. 20
Brown, Arnesby, The Work of, xx. 213
Brussels, English Art Works at the "Libre Esthétique" at, F. Khnopff, iii. 32
—— Mme. Paul Errera's Collection of Textiles at, O. Maus, xix. 255
—— Stone and Bronze Monument to De Coster in, by Samuel, iv. 64
Buckman, P., Egypt as a Sketching Ground, vi. 37
Building, The, of a House, Some Thoughts on, G. Ll. Morris, vi 231
Bulloch, J. M., Charles Dana Gibson, viii. 75
Bungalows, R. A. Briggs, iii. 20
Burton, R. Hill, Photography and Colour Printing in Japan, xiv. 245
Bushey, *see also* Herkomer, and Private Schools of Art

C

CALIGRAPHIC ART, A Spanish Writing Book of the 16th Century, E. F. Strange, x. 47
Camera, The, and Art, i. 157
Is It the Friend or Foe of Art?—
I. The Editor, i. 96
II. Various Eminent Artists, i. 99
Cameron, D. Y., The Etchings of, v. 195
—— H. H. Hay, interviewed on Photographic Portraiture, ii. 84
Caran d'Ache: A French Caricaturist, G. Mourey, xiii. 33
Caricaturist, A French: Caran d'Ache, G. Mourey, xiii. 33
—— —— —— Louis Morin, H. Boucher, xix. 242
Carrière, Eugène, Frances Keyzer, viii. 135
Carving, *see* Primitive Art from Benin, Sculpture Wood-Carving, *&c.*
—— Ivory Carving, Revival of, in Belgium, iv. 150
Cast Iron and Brass Work from Benin, xv. 174
—— —— Work, An Experiment in, C. R. Ashbee, xiv. 254
Cats, Mrs. W. Chance's Studies of, H. Strachey, x. 106
—— A. Tomson's Pictures and Studies of, at the Dutch Gallery, 1893., ii. 65
Celtic Sculptures, J. R. Allen, xiv. 163
Century Guild, the, Arthur H. Mackmurdo and, A. Vallance, xvi. 183
Ceramics (*see also* Enamels):—
Chinese Glass and Porcelain Snuff-Bottles, viii. 11
De Morgan, William and his Pottery, W. S. Sparrow, xvii. 222
Pâte sur Pâte, L. Solon, ii. 117
Potter's Art, The; with Especial Reference to the Work of Auguste Delaherche, G. Mourey, xii. 112
Ceramics:—
Renaissance of the Potter's Art in France, iii. 180
Rosenburg Pottery from the Hague, i. 124
Tanagra Terra-cottas, M. B. Huish, xiv. 97
Champs Elysées, The Salon of, G. Mourey, v. 150
—— —— —— —— —— 1896., G. Mourey, viii. 101
Champ de Mars, Art at, 1895., G. Mourey, v. 86
—— —— Decorative Art in the Salon du, 1897., xi. 36
—— —— Salon of the, 1896., G. Mourey, viii. 17
Chance, Mrs. W., Studies of Cats by, H. Strachey, x. 106
"Character" Draughtsman, A New, J. T. Wright Manuel, ii. 218
Charcoal Drawings of Frank Mura, An Appreciation, vi. 153
Charlton, E. W., Etchings of, vii. 219
—— —— An Incident on the English Coast, with Sketches, xii. 90
—— —— Maldon as a Sketching Ground, viii. 215
Charpentier, Alexandre, Some Recent Work by, G. Mourey, xvi. 25
Chartres as a Sketching Ground, G. H. Lenfestey, viii. 142
Chase, William M., An American Painter, E. Knaufft, xxi. 151
Chasing and Chasers, Japanese, E. Gilbertson, vii. 15
Chavannes, Puvis de, G. Mourey, iv. 171
—— —— Sketches by, G. Mourey, xviii. 12
—— —— Obituary notice, G. Mourey, xv. 206
Chefdeville, L., Drawing for Reproduction by Process, Outline Work and Tint Boards, i. 65
Chester, George; the last of the Old Landscape School, A. L. Baldry, xi. 100
Chicago World's Fair, An American Critic on English Art at the, ii. 155
Chinese Snuff-Bottles, M. B. Huish, viii. 11
Choice of Simple Furniture, On the, M. H. Baillie Scott, x. 152
Christmas Decorations, A. Vallance, ii. 105
Chromo-Xylograph Process, letter on, J. D. Batten, vii. 36
Chromo-Xylographs, The, of Henri Revière, G. Mourey, vii. 83
Chromo-Xylography, On Some Recent Examples of, Esther Wood, xxi. 95
Clark, James, The Work of, A. L. Baldry, xiv. 153
Claus, Emile, The Work of, G. Mourey, xvii. 143
Clausen, George, D. Bates, v. 3.
Clay Modelling, *see* Artists as Craftsmen
Clouds, F. Bate, iii. 184
Cloth Bookbinding, Talwin Morris's Designs for, xv. 38
—— Book-Covers, The Artistic Decoration of, Gleeson White, iv. 15
Collecting, The Art of: Japanese Netsukes, E. Gilbertson, ii. 123

Collecting, The, of Posters * * * C. T. J. Hiatt, i. 61
Colour Engraving, Modern, with notes on some Work by Marie Jacounchikoff, O. Uzanne, vi. 148
Colour, Etchings in, xiv. 37
Colour and Form, A. G. Draper, i. 189
Colour-Printing (*see also* Chromo-Xylography, Colour Engraving, Illustrations of Music, Paper & Wall-hangings, Posters & Wood-cut Printing in Water-colours)
—— Coloured Prints of W. P. Nicholson, Gleeson White, xii. 177
—— First Publications of the Fitzroy Society, i. 28
—— French Illustrated Theatre Programmes, G. Mourey, x. 237
—— Japanese, *see* Utamaro
—— Letter on his Water-Colour Print, *The Harpies*, J. D. Batten, x. 50
—— Photography and, in Japan, R. Hill-Burton, xiv. 245
—— Posters of Louis Rhead, Gleeson White, viii. 156
Coloured Bas-Reliefs, *see* Bas-Reliefs at the Trocadero
— — — G. Moira and F. Lynn Jenkins, xiv. 186, 240
Coloured Plaster, New Treatment of Bas Reliefs in (R. Anning Bell's Work in), i. 53
Colouring Sculpture, *see* Sculpture
Colouring of the Venetians, The, H. T. Schäfer, xi. 222
Comfort, A., Letter to the Editor on the Future of Wood-Engraving, xiv. 195
Concarneau, Brittany, as a Sketching Ground, G. L. Emanuel, iv. 180
Conconi, Luigi, An Italian Artist, G. Beltrami, viii. 81
Conder, Charles, The Paintings on Silk of, D. S. MacColl, xiii. 232
—— J., Japanese Flower Arrangement, ix. 14, 178, 245
Concerning Repoussé Metal Work, N. Dawson, ii. 195
Continental Book-Bindings, Some Recent, A. J. Meier-Graefe, x. 37
Cook, E. T., Ruskin as Artist and Art Critic, xix. 77
Cooper, C. J. H., Builder, *see* Nineteenth-Century House
Copper Repoussé for Amateurs, C. H. L. Emanuel, vii. 223
Copyright, Artistic, W. Reynolds-Stephens, vi. 120
Correspondence, vii. 36, 218, x. 50, xiv. 197
—— Galleries, National and Provincial, Letter by W. Wallis, vi. 33; reply by C. T. J. Hiatt, 60
Cortissoz, R., An American Sculptor: Frederick Macmonnies, vi. 17
Coster, C. De, Monument to, in Brussels, iv. 64
Cottage, An Artist's, designed by C. F. A. Voysey, iv. 34
—— Tablets, W. Hogg, i. 201
Cottages, An Artistic Treatment of, H. Townsend, vi. 29
Cottet, Charles, "Au Pays de la Mer" and other Works of, G. Mourey, xv. 227
Country House, A, M. H. Baillie Scott, xix. 30
—— —— A Modern English, designed by A. Mitchell, xii. 239
—— —— A Small, M. H. Baillie Scott, xii. 167
—— and Suburban Houses, designed by E. Newton, xvii. 157
—— —— —— —— by C. F. A. Voysey, Notes on, H. Townsend, xvi. 157
Crane, Walter, interviewed on Designing Paper-Hangings, A. Vallance, iv. 76
—— —— Notes on Gesso-Work, i. 45
—— —— Work of, as Director of the Manchester School of Art, v. 104
Crawhall, Joseph, Jnr., Some Paintings by, D. Martin, iii. 166
Critical Artist, The Art Critic and the, N. Garstin, i. 182
Cupid and Psyche Frieze, by Sir E. Burne-Jones, at No. 1. Palace Green, London, xv. 3
Current Items, ii. 34
—— Notes on the Applied Arts, i. 34
Cust, L., Some Portraits of British Artists at the National Portrait Gallery, London, x. 88

D

Da Costa, John, and his Work, A Note on, iv. 84
D'Anvers, N., *see* Bell, Mrs. A.
Darmstadt, Decoration and Furniture for the New Palace, M. H. Baillie Scott, xvi. 107
—— Some Furniture for the New Palace, M. H. Baillie Scott, xiv. 91
Davenport, C., English Embroidered Book-Covers, ii. 208
—— N., Concerning Repoussé Metal Work, ii 195
Dawson, N. and Edith, A Chat with, on Enamelling, vi. 173
Day, A, in Falmouth Harbour, H. S. Tuke, iii. 76
Dayot, A., The Three Vernets, Joseph, Carle, Horace, xiv. 28
Dead Cities, A Painter of, Albert Baertsoen, G. Mourey, xiv. 227
Dean, Christopher, Designer and Illustrator, xii. 183
Decoration of the Day, A Note on the, C. Hiatt, iii. 164

Decorative Art (*see also* British Decorative Art, Colour Printing and Wall Papers, French Decorative Art, Leather Embossing, Wood-carving) :—
—— —— Bas-reliefs at the Trocadero Restaurant, London, and elsewhere, by G. Moira and F. Lynn Jenkins, xiv. 21
—— —— Bedroom decorated by F. Brangwyn, xix. 173
—— —— Some Recent Bookbindings, by T. J. Cobden-Sanderson and Miss E. M. MacColl, Gleeson White, x. 40
—— —— —— —— Book-Plates, Mostly Pictorial, Gleeson White, x. 110
—— —— Carving in Stone (Chinese Snuff-Bottles), viii. 11
—— —— Christmas Decorations, A. Vallance, ii. 105
—— —— Continental Bookbindings, A. J. Meier-Graefe, ix. 37
—— —— Cupid and Psyche Frieze, by Sir E. Burne-Jones, at No. 1. Palace Green, London, xv. 3
—— —— Decoration(s) for a Bath-room, by E. P. Simas, xvii. 32
The, of a Commonplace Room, C. H. B. Quennell, x. 37
The, of the Musèe des Beaux Arts at Neuchâtel, xv. 254
for a Music Room, by Fritz Erler, B. Bibb, xvii. 25
for the New Palace, Darmstadt, M. H. Baillie Scott, xvi. 107
of the Printed Book, Some Volumes on, *review*, ii. 140
The, of the Suburban House, M. H. Baillie Scott, v. 15
—— —— Decorative Art in Paris: The Exhibition of "The Six," G. Mourey, xiii. 83
—— —— —— —— Movement, The, in Paris, G. Mourey, x. 119
—— —— —— —— in the Salon du Champ de Mars, 1897, xi. 36
—— —— —— Artist, A New, Herbert Granville Fell, ii. 164
—— —— —— Illustration with Especial Reference to the work of Mr. Paton Wilson, iii. 182
—— —— —— Modeller, A, Alexandre Charpentier, G. Mourey, x. 157
—— —— —— Painting, A, by Sir James D. Linton, xx. 243
—— —— Design and Illustration (*see* Black and White Art) :—
Billinghurst, P. J., Designer and Illustrator, xiv. 181
—— —— Designs for Cloth Bookbindings, by Talwin Mollis, xv. 38
—— —— Enamels and Enamelling :—
Chat with Mr. and Mrs. Nelson Dawson on, vi. 173
Decorative Art, Horticultural :—
Some Formal Gardens in Scotland, J. J. Joass, xi. 165
—— —— Japanese Flower Arrangement, J. Conder, ix. 14, 178, 245
—— —— Japanese Ornament, Experiment in the Application of, to the Decoration of an English House, xvii. 170
—— —— Leather Work, Incised and Embossed, vi. 108
—— —— Library Decorations, by Gerald Moira and F. Lynn Jenkins, xiv. 186, 240
—— —— Metal Work, *see* Pepper's
—— —— Mural Decoration in Scotland, Margaret Armour, x. 100
—— —— Paintings on Silk of Charles Conder, D. S. MacColl, xiii. 232
—— —— Recent Designs, by C. F. A. Voysey, vii. 209
—— —— Scheme of Decoration for a Bachelor's Room, H. Townsend, *ill.* G. M. Ellwood, xvi. 243
—— —— Sgrafito Decorations, by Heywood Sumner, Gleeson White, xiii. 153
—— —— Stained Glass, Designs for, by Gerald Moira, xviii. 18
—— —— Stencilled Fabrics for Wall Hangings (A. Silver's Work), v. 181
—— —— Stencilling as an Art, E. F. Strange, iii. 71
—— —— Wood Carving :—
Early Scandinavian Wood Carvings, J. R. Allen, x. 11
De Feure, Georges, On the Drawings of, O. Uzanne, xii. 95
Delaherche, Auguste, Work of (The Potter's Art), G. Mourey, xii. 112
de Mont, Pol, Frantz M. Melchers, xvii. 85
De Morgan, William, and his Pottery, W. S. Sparrow, xvii. 222
—— Mrs. William, The Art of, W. Shaw Sparrow, xix. 221
de Nolhac, P., The Early Fountains at Versailles, xix. 21
de Riquer, Alijandro, A Spanish Painter, F. de Arteaga y Pereira, xix. 180
Designers and Designs :—
—— Design, A Studio of, An Interview with Mr. A. Silver, iii. 117
—— Designers, Some Glasgow, and their Work, Gleeson White, xi. 86, 227, xii. 47, xiii. 12
—— Frank Brangwyn, Designs for, Stained Glass by, xvi. 252
—— Designs for Cloth Bookbinding, by T. Morris, xv. 38
—— —— for Stained Glass, &c., Gerald Moira, xviii. 18
—— —— for Wall Papers and Furniture, Some Recent, by C. F. A. Voysey, vii. 209
—— James Allan Duncan (Designer and Illustrator), xv. 184

Designers and Designs :—
—— A. H. Mackmurdo and the Century Guild, A. Vallance, xvi. 183
—— A New German Designer, Joseph Sattler, C. Hiatt, iv. 92
—— Paperhangings, A Designer of, an Interview with Walter Crane, A. Vallance, iv. 76
Designing for Book-Plates, with Some Recent Examples, i. 24
"Devils of Notre Dame," Joseph Pennell's, A. Tomson, ii. 180
Dewhurst, W., The Work of Didier-Pouget, Landscape Painter, xxi. 247
Didier-Pouget, Landscape Painter, The Work of, W. Dewhurst; xxi. 247
Dieppe, Rouen, and Chartres as a Sketching Ground, G. H. Lenfestey, viii. 142
Dillon, F., Studies by Japanese Artists, iii. 35
Dinan, Nancy Bell (*ill.* A. G. Bell), iv. 52
Dobson, A., The Two Paynes, ii. 155
Donne, W. J., Studio of, vii. 40
Dow, T. Millie, "The Kelpie," A Painting by, D. Martin, v. 21
—— —— The Work of, N. Garstin, x. 145
Dramatic and Choregraphic Art :—
Religious Plays in Japan, O. Edwards, xviii. 156
Draper, A. G., Colour and Form, i. 189
—— Herbert J., The Sea Maiden: A Painting by, iii. 163
Drawing Exercises for Both Hands, *see* Bimanual Training
Drawing for Reproduction :—
— — — Art Reproduction Co., i. 68
— — — Artist's Opinion, An, L. Raven Hill, i.69
— — — Impressionism in Black and White, C. G. Harper, ii. 175
— — — by Process :—
— — — — Lithographic Chalk on Various Papers, ii. 99, 132
— — — — Outline Work and Tint Boards, I. L. Chefdeville, i. 65
— — — Prepared Surface Papers, by an Expert, i. 71
— — — Typographic Etching Co., i. 66
Drawings of M. Georges De Feure, O. Uzanne, xii. 95
—— by Mrs. Edith Farmiloe, W. S. Sparrow, xviii. 172
—— by Tony Grubhofer, v. 9
—— by Sainton (Silver Points), Burlington Gallery, 1893., ii. 72
—— by Steinlen, xvi. 18
—— by J. M. Swan, A. L. Baldry, xi. 236
—— Japanese, *see* Series of Japanese Drawings
——, Pencil, Study of a Lemon Tree, by Sir F. Leighton, iii. 24
——, Water-colour and Pencil, by Nico Jungmann, xiii. 25
Dream Painter, A, L. Lévy-Dhurmer, G. Mourey, x. 3
Dresden Artists, Some, *see* Greiner
Dress, A Palace of, Paris Exhibition, 1900., F. Lees, xx. 227
Dresser, Christopher, The Work of (in Glass, Metal, and Design), xv. 104
Dry-Point Etchings by Hellen, G. P. Jacomb Hood, iii. 67
—— —— Some More, by Hellen, v. 96
Duncan, James Allan, Designer and Illustrator, xv. 184
Düsseldorf, *see* Modern German Lithography
Dutch Etcher, A, M. Bauer, A. Tomson, xix. 38

E

East, Alfred, The Work of, F. Wedmore, vii. 133
Early Scandinavian Wood-Carvings, J. R. Allen, x. 11, xii. 82
Edinburgh as a Sketching Ground, M. Armour (*ill.* W. B. MacDougall), vi. 164
Editor, The (C. Holme), A Japanese Course of Instruction in Wood-Carving, v. 74, 114, 152, 190, 221
Edwards, Religious Plays in Japan, xviii. 156
Egypt as a Sketching Ground, W. Ball, ii. 61
—— —— —— P. Buckman, vi. 37
Elgood, G. S., Paintings of Gardens by, v. 51
Ellis, E. J., Lesser Shows of June, 1893., i. 150
Emanuel, C. H. L., Light Metal-Work for Amateurs, vii. 223
Emanuel, F. L., Concarneau, Brittany, as a Sketching Ground, iv. 180
—— —— Holland from a Canadian Canoe, ii. 166
—— —— Leaves from the Sketch Book of, (Rouen), xviii. 83
Embroidery (*see also* Textile Art) :—
Embroidered Book-Covers, English, C. Davenport, ii. 208
—— Decorations, Hermann Obrist's, Mary Logan, ix. 98
Leek Embroidery Society, with illustrations of its work, K. Parkes, ii. 136
Enamels and Enamellers :—
An Enameller and his Work (A. Fisher), F. Miller, viii. 149
Enamelling, A Chat with Mr. and Mrs. Nelson Dawson on, vi. 173
Enamel Work, Jewellery and other Enamel Work by G. Frampton, xvi. 249
England, Evolution of Village Architecture in, G. Ll. Morris, x. 177
English Art at the Chicago World's Fair, An American Critic on, ii. 45
—— —— and M. Ferdinand Khnopff, W. S. Sparrow, ii. 203
—— —— Works, Some, at the "Libre Esthétique" at Brussels, F. Khnopff, iii. 32
—— Artist, An, in Japan (Percy Sturdee), viii. 162

English Domestic Architecture, The Revival of:—
The Work of Mr. Ernest George, vii. 147
—— —— —— and Peto, viii. 204
—— —— Norman Shaw, vii. 21, 98
—— —— C. F. A. Voysey, xi. 16
—— Embroidered Book-Covers, C. Davenport, ii. 208
—— and Italian ideas of Art, Grant Allen *cited* on, i. 72
—— Textile Art, *see* Spitalfields Brocades
Engraving, Mezzotint:—
Short's Additions to the "Liber Studiorum," F. Miller, x. 222
Erler, Fritz, Decorations for a Music-Room by, B. Bibb, xvii. 25
Errera, Mme. Paul, Collection of Textiles at Brussels, O. Maus, xix. 255
Essex House, London, E.C., The Guild of Handicraft at, xii. 27
Estall, William, The Work of, A. Tomson, xii. 73
Etchers, Some Younger, F. Wedmore, vi. 83
Etching and Etchers (*see* Royal Society of Painter-Etchers):—
Ball, Wilfrid, Etcher and Water-colour Painter, xvi. 3
Dry-Point, by Helleu, G. P. Jacomb Hood, iii. 67
—— —— Some More, v. 96
A Dutch Etcher, — Bauer, A. Tomson, xix. 38
Maréchal, François, A Liège Etcher, F. Khnopff, xx. 102
Zorn, Anders, A Swedish Painter and Etcher, C. G. Laurin, xiii. 164
Etchings of D. Y. Cameron, v. 195
—— of E. W. Charlton, vii. 219
—— in Colour, xiv. 37
—— of Mrs. Stanhope Forbes, iv. 59
—— by Col. Goff, and Mr. Charles J. Watson, ii. 41
—— by Mortimer Menpes, Mexican Memories, vi. 161
Eve and the Serpent, A Chromo-Xylograph, Letter to the Editor respecting, J. D. Batten, vii. 36
Evesham as a Sketching Ground, A. Paterson (*ill.* E. H. New), xiv. 37
Evolution of Village Architecture in England, G. Ll. Morris, x. 177
Exhibition, D. S. MacColl, i. 49
Exhibitions (*see* Current Items, Paris Exhibition, Studio Talk, *etc. etc.*):—
American and French Applied Art at the Grafton Galleries, 1899., H. Townsend, xvii. 39
Arts and Crafts Exhibition Society, at the New Gallery, 1893., H. Townsend, ii. 3
—— —— —— Embroideries, Textile and Wall-papers, A. Vallance, ii. 18; Second notice (anon.), ii. 56
—— —— —— 1896., ix. 50, 117, 189, 262
Exhibitions, Arts and Crafts 1899., A. Vallance, xviii. 37, 104, 247
—— Continental Gallery, 1893., i. 115
—— Decorative Art in Paris by "The Six," G. Mourey, xiii. 83
—— Dudley Gallery, At The, 1893., i. 79
—— —— —— 1893. (Photographic Salon), ii. 68
—— Dutch Gallery, 1893. (Tomson's Cats), ii. 65
—— Etching, by M. Menpes, at Dowdeswell's Galleries, 1895., vi. 161
—— Fine Art Society's Gallery, Drawings of Spain, by A. W. Rimington, ii. 134
—— First Exhibition of the Works of the "Société Nouvelle de Peintres et de Sculpteurs," Paris, 1900., xix. 93
—— French Salons, 1895., v. 86, 150
—— Glasgow Institute Exhibition, 1894., D. Martin, ii. 223
—— Glasgow Institute of Fine Arts, 1894., ii. 181
—— Grafton Galleries, 1893., i. 109
—— —— —— 1894., A. L. Baldry, ii. 177
—— —— —— French Decorative Art at, 1893., ii. 102
—— Home Arts and Industries Association, Albert Hall, 1895., v. 167, 1896., viii. 91, 1897., xi. 109; 1899., and 1900., Esther Wood, xvii. 99, xx. 78
—— International Exhibition at Knightsbridge, 1899., J. S. Little, xvii. 109
—— —— Society of Painters, Sculptors and Gravers, 1898., G. Sauter, xiv. 109
—— Leeds Arts and Crafts Exhibition, 1900., Esther Wood, xxi. 253
—— Lesser Shows of June, 1893., i. 159
—— London Exhibitions, Some, 1899., xvi. 221
—— Manchester Arts and Crafts, v. 128
—— —— —— Esther Wood, xv. 121
—— Munich International Art Exhibition, 1897., Dr. G. Keyssner, xi. 182
—— —— "Secession" Exhibition of, 1899., Dr. G. Keyssner, xvii. 178
—— National Competition at South Kensington, 1899., Esther Wood, xvii. 251
—— New English Art Club, D. S. MacColl, ix. 285
—— —— —— —— Eleventh Exhibition, Dudley Gallery, 1893., ii. 79
—— New Gallery, The, 1893., F. Bate, i. 78
—— —— —— 1894. (Venetian Art), iv. 141
—— —— —— 1896., Some Pictures at, criticised by a French Painter, E. Aman-Jean, viii. 165
—— Photographic Salon, 1895., vi. 113
—— Rodin, A., Sculptor, Exhibition of the Works of, 1900., xx. 83
—— The, of the Royal Academy, A. Besnard, i. 75; *do.* and other Galleries, 110
—— Royal Academy, Exhibition of Old Masters at, 1894., ii. 179
—— —— Scottish Academy and other Exhibitions, 1893., i. 114

Exhibitions, Royal Institute of Painters in Oil Colours, 1893., ii. 70
—— —— Society of British Artists, 1893., ii. 71
—— —— —— of Painter-Etchers, 1896., vii. 165
—— —— —— of Painters in Water-Colours, 1894., iv. 121
—— Salon of the Rose + Croix, Paris, 1893 A. Vallance, i. 158
—— Silver Points by Mr. C. Sainton at the Burlington Gallery, 1893., ii. 72
—— Society of Scottish Artists, Edinburgh, 1893., ii. 73
—— Steer, P. W., Paintings by, exhibited at the Goupil Gallery, 1894., W. Sickert, ii. 223
—— Stockholm Exhibition, Swedish Art at, 1897., Count Birger-Mörner, xii. 36
—— Students' Work at South Kensington, 1893., i. 208
Experiment, An, in Cast-Iron Work, C. R. Ashbee, xiv. 254
Expressive "Line," F. Wedmore, xiv. 172

F

FAIRFAX-MUCKLEY, L., *see* Muckley, L. Fairfax-
Falmouth Harbour, A Day in, H. S. Tuke, iii. 76
Farmiloe, Mrs. (Edith), Some Drawings by, W. S. Sparrow, xviii. 172
Features, Some, of the Art of Sir E. Burne-Jones, M. Bell, xvi. 175
Fell, Herbert Granville: A New Decorative Artist, ii. 164
Fenn, W. W., The South Downs as a Sketching Ground. By a "Blinded" Painter, v. 26
Fine Art, Modern, in Vienna, xvi. 30
Finger Plates, Designs for, *see* Gesso
Finland, The Artistic Movement in, vi. 227
Fireplace, The, of the Suburban House, M. H. Baillie Scott, vi. 101
Fish, A., Another Word on the Poster, v. 215
Fisher, A., An Enameller and his Work, F. Miller, viii. 149
Fitzroy Picture Society, First Publications of, i. 28
Florence, Bronze Doors in the Cathedral, by Passaglia, xii. 20
Flower Arrangement, Japanese, J. Conder, ix. 14, 178, 245
Forbes, Mrs. (Eliz.) Stanhope, On the Slope of a Southern Hill, xviii. 25
—— —— The Paintings and Etchings of, iv. 186
Ford, Harriet, The Art of Mrs. Adrian Stokes, xix. 149
Foregrounds, Photographic Studies of, C. F. Townsend, iv. 155
Form, Colour and, A. G. Draper, i. 189
Formal Gardens in Scotland, J. J. Joass, xi. 165
Forrer, L., A Swiss Medallist, L. Landry, xvii. 87
Fountain, A, by J. W. Swynnerton, ii. 130
Fountains, The Early, at Versailles, P. de Nolhac, xix. 21
Fowler, Robert (A Man of Liverpool and his Art), R. Jope-Slade, ix. 85
Fragiacomo, Pietro, The Work of, Isabella M. Anderton, xviii. 3
Frampton, G., The Art of Wood-carving, xii. 43, 155
—— —— On Colouring Sculpture, iii. 78
—— —— Jewellery and other Enamel Work by, xvi. 249
France, Applied Art of, at the Grafton Galleries, 1899., H. Townsend, xvii. 39
—— Art and Artists of (*see* Fountains at Versailles, Paris Salons, Studio Talk, *etc.*):—
— — — Black and White:—
Boudin, Eugène, Some Sketches by, i. 243
Caran d'Ache: A French Caricaturist, G. Mourey, xiii. 33
Morin, Louis: A French Caricaturist, H. Boucher, xix. 242
Renouard, Paul: A Master Draughtsman, G. Mourey, xix. 165
Steinlen, Some Drawings by, xvi. 18
— — — Ceramic:—
Delaherche, Auguste, G. Mourey, xii. 112
Renaissance of the Potter's Art in, iii. 180
— — — Etching:—
Dry-Points by Helleu, G. P. Jacomb Hood, iii. 67
— — — — Some More, v. 96
— — — Decorative Art:—
Charpentier, Alexandre: Decorative Modeller, G. Mourey, x. 156
—— —— Some Recent Work by, G. Mourey, xvi. 25
Decorative Art in, Eugène Grasset and, O. Uzanne, iv. 37
French Decorative Art at the Grafton Galleries, 1893., ii. 102
— — — in the Salon du Champ de Mars, 1897., xi. 36
— — — Glyphic:—
The Renaissance of the Medal in, R. Marx, xv. 14
— — — Lithographic:—
Steinlen as a Lithographer, G. Mourey, xii. 251
— — — Painting and Painters:—
Aman-Jean, E., A Modern Portrait-Painter, G. Mourey, viii. 197
Art at the Champ de Mars, 1895., G. Mourey, v. 86
Boutet de Monvel, Art of, C. Hiatt, v. 157
Carrière, Eugène, Frances Keyzer, viii. 135
Chavannes, Puvis de, iv. 171
—— Sketches by, G. Mourey, xviii. 12

France, Art and Artists of :—
— — — Painting and Painters (*continued*) :
Cottet, Charles, "Au Pays de la Mer" and other Works of, G. Mourey, xv. 227
De Feure, Georges, Drawings of, O. Uzanne, xii. 95
Didier Pouget, The Work of, W. Dewhurst, xxi. 247
First Exhibition of the Works of the Société Nouvelle de Peintres et de Sculpteurs, 1900., xvii. 92
Harpignies, Henri, F. Lees, xiii. 143
La Touche, Gaston, The Work of, G. Mourey, xvi. 77
Lévy-Dhurmer, L., G. Mourey, x. 3
Manet, Edouard, A. Proust, xxi. 227
Salon of the Champs Elysées, 1895., v. 150; 1896., G. Mourey, viii. 101
Salon of the Champ de Mars, 1895., v. 86; 1896., G. Mourey, viii. 17
Some French Illustrated Theatre Programmes, G. Mourey, x. 237
Vernets, The Three, Joseph, Carle, Horace, A. Dayot, xiv. 28
— — — Sculpture :—
Rodin, Auguste, The Work of, G. Mourey, xiii. 215
—— Another Word on, with especial reference to the Balzac Memorial, xiv. 107
—— Exhibition of the Works of, 1900., xx. 88
— — — Wood Engraving :—
Lepère, Auguste, G. Mourey, xii. 143
Frankfort-on-the-Main, *see* Modern German Lithography
French Woodwork at South Kensington, vi. 26
Fresco Painting in Scotland, x. 100
Frieze, *see* Cupid and Psyche Frieze
From Gallery and Studio (*see also* Studio Talk), iii. 26
—— —— Studio and Mart, iii. 58, 85, 124, 159, 190, iv. 66, 97, 134, v. 12
Frykholm, S., Scandinavian Decorative Art at the Paris Exhibition, xxi. 190
Fulleylove, J., Water-Colour Drawings of Greek Architecture and Landscape by, vii. 77
Furniture (*see* Arts and Crafts) :—
—— Designs for, by C. F. A. Voysey, vii. 209
—— A History of, by F. Litchfield, *review*, i. 30
—— Simple, On the Choice of, M. H. Baillie Scott, x. 152
—— Some Furniture for the New Palace, Darmstadt, M. H. Baillie Scott, xiv. 91
Furse, C. W., The Grafton Gallery, 1893., A Summary, i. 33
Future, The, of Wood-Engraving, A. L. Baldry, xiv. 10
— — — Letter On, A. Comfort, xiv. 195

G

Galleries, National and Provincial, C. T. J. Hiatt, i. 227; letter by W. Wallis, ii. 33, reply by C. T. J. Hiatt, 60
Garden, The, and its Art, with Especial Reference to the Paintings of G. S. Elgood, v. 51
Garden-Making, E. S. Prior, xxi. 28
—— The Conditions of Practice, xxi. 86
—— The Conditions of Material, xxi. 176
Gardening, On ; with Descriptions of Some Formal Gardens in Scotland, J. J. Joass, xi. 165
Gardens, Artistic, in Japan, C. Holme, i. 129
Gardner, S., Old Chased and Embossed Steel Work, xxi. 105
Garstin, N., The Art Critic and the Critical Artist, i. 182
—— —— Tangier as a Sketching Ground, xi. 147
—— —— The Work of T. Millie Dow, x. 145
Gas-Fittings, Some, R. H. Rathbone, i. 241
George, Ernest, Work of, in the Revival of English Domestic Architecture, vii. 147, viii. 27
—— —— and Peto, Work of, in Revival of English Domestic Architecture, viii. 204
Germany, Art and Artists of (*see* Munich International Art Exhibition) :—
— — — Black and White :—
Grubhofer, Tony, Drawings by, v. 9
—— —— Leaves from the Sketch-Book of, xv. 23
—— —— Sketches of the Paris Exhibition, 1900., xx. 217
German Decorative Art at the Paris Exhibition of 1900., xxi. 44
German Designer, A New, Joseph Sattler, C. Hiatt, iv. 92
— — — Lithographic :—
Modern German Lithography : Dr. H. W. Singer:
at Dresden, xv. 260
at Hamburg, xvii. 232
at Karlsruhe, xvi. 164
— — — Painting and Painters :—
Behrens, P., by F. Blei, xxi. 237
Boecklin, Arnold, Dr. H. W. Singer, vii. 69
Erler, F., B. Bibb, xvii. 25
Exhibition of The Munich "Secession," 1899., G. Keyssner, xvii. 178
Henner, Jean Jacques, The Work of, F. Lees, xviii. 77
Klinger, Max, H. W. Singer, v. 43
Lady Artists in Germany, Luise Hagen, xiii. 91
Leibl, Wilhelm, G. Gronau, xviii. 163
The "Secessionists" of, iv. 24
Thoma, Hans, H. W. Singer, x. 79
— — — Textile :—
Obrist, Hermann, ix. 98

Gesso, On, and Some Designs in a Competition for a Finger Plate, M. Webb, iii. 153
Gesso-Work, Notes on, W. Crane, i. 45
Gibson, Charles Dana, J. M. Bullock, viii. 75
—— J. S., Artistic Houses, i. 215
Gilbertson, E., Japanese Chasing and Chasers, vii. 15
—— —— Japanese Netsukes, ii. 123
Glasgow (see Alterations to a House in):—
—— Designers, Some, and their Work, Gleeson White, xi. 86, 227, xii. 47, xiii. 12
—— Institute Exhibition, 1894., D. Martin, ii. 223
—— School of Art, Some Work by the Students of, xix. 232
Glass Work (*see* Dresser, Industrial Art of America, Stained Glass, *etc.*):—
—— —— Stained Glass Designs by F. Brangwyn, xvi. 252
—— —— Technique in Glass Painting, H. A. Kennedy, i. 245
—— —— Tiffany or "Favrile" Glass of America, Cecilia Waern, xi. 156, xiv. 16
Glyphic Art, *see* Medals and Medallists
Glyptic Art, *see* Carving in Ivory, Stone, Wood, Engraving and Sculpture
Goff, Colonel, Etchings by, ii. 41
Goldsmiths' Works, *see* Jewellery
Goodhue, B. G., Quebec as a Sketching Ground, v. 200
Gotch, T. C., The Work of, A. L. Baldry, xiii. 73
Goulding, Frederick, interview with, on Lithographs and their Printing, vi. 86
Grafton Gallery (*see also* Exhibitions), (1893.), A Summary, C. W. Furse, i. 33
—— —— The, 1894., A. L. Baldry, ii. 177
—— —— Exhibition of American and French Applied Art, 1899., H. Townsend, xvii. 39
Graphic Arts, *see* Book Decoration, Chromo-Xylography, Colour Printing, Etching, Lithography, Wood Cuts, *etc.*
—— —— Wood-Engraving, The Future of, A. L. Baldry, xiv. 10
Grasset, Eugène, and Decorative Art in France, O. Uzanne, iv. 37
Greek Architecture and Landscape, J. Fulleylove's Water-Colour Drawings of, vii. 77
Greiffenhagen, Maurice, and his Work, J. S. Little, ix. 235
Greiner, Otto, and some Dresden Artists (Modern German Lithography), Dr. H. W. Singer, xv. 260
Gridirons, Art in, F. A. Jones, xiii. 99
Grier, L., A Painters' Club (St. Ives), v. 110
Gronau, G., Wilhelm Leibl, xviii. 163
Growth, The, of Recent Art, R. A. M. Stevenson, i. 7
Grubhofer, Tony, Drawings by, v. 9
—— —— Leaves from the Sketch-Book of, xv. 23
Grubhofer, Tony, Some Sketches of the Paris Exhibition, 1900., xx. 217
Guild, The, of Handicraft: A Visit to Essex House, xii. 27

H

HAGEN, Luise, Lady Artists in Germany, xiii. 91
Hamburg, *see* Modern German Lithography
Hammer, K. V., Gerhard Munthe, Decorative Artist, viii. 221
Handicraft, The Guild of: A Visit to Essex House xii. 27
Hardy, Dudley, Some Leaves from his Sketch-Book, E. F. Spence, viii. 33
Harper, C. G., Impressionism in Black and White Drawing for Reproduction, ii. 175
—— —— Pen-Drawing for Reproduction—Comparative Processes, i. 152
—— —— Mixed Drawings and Drawings not made for Reproduction, i. 97
—— —— Shrewsbury as a Sketching Ground, iii. 138
Harpignies, Henri, F. Lees, xiii. 143
Harry, Gérard, New Belgian Monument (to Coster, by Samuel), iv. 64
Hartley, A., Sketching from Nature, i. 171
—— —— Some Views on Photography by a Painter, iv. 59
Heath, S., Bidford-on-Avon as a Sketching Ground, vi. 238
Hedberg, Tor, A Modern Swedish Landscape Painter, Prince Engen, xii. 162
Hellen, P., Dry-Point Etchings by, G. P. Jacomb Hood, iii. 67
—— —— Some More Dry-Points by, v. 96
Henner, Jean Jacques, The Work of, F. Lees, xviii. 77
Herkomer, Prof. Hubert, New Black and White Art Invented by, vii. 30
—— School, The, A. L. Baldry, vi. 3
Hiatt, C. T. J., The Art of Boutet de Monvel, v. 157
—— —— The Collecting of Posters, A New Field for Connoisseurs, i. 61
—— —— A New German Designer: Joseph Sattler, iv. 92
—— —— Of Galleries National and Provincial, i. 227, *letter*, ii. 60
—— —— A Note on the Decoration of the Day, iii. 164
—— —— The Work of Carton Moore Park, xxi. 171
Hill, L. Raven, An Artist's Opinion on Drawing for Reproduction, i. 69
Hind, L., The Work of J. J. Shannon, viii. 67
Hogg, W., Some Cottage Tablets, i. 201
Hokusai, Exhibition of Drawings by, Boston, U.S.A. (1893.), i. 34
Holland from a Canadian Canoe, F. L. Emanuel, ii. 166

Holland Art and Artists of:—
— — — Etching:—
Bauer, A Dutch Etcher, A. Tomson, xix. 38
— — — Painting and Painters:—
Maris, The late Jacob, P. Zilcken, xviii. 231
Melchers, Frantz M., P. de Mont, xvii. 85
— — — Water Colour:—
Jungmann, Nico, Drawings by, xiii. 25
—— as a Sketching Ground, A. G. Bell, i. 116
—— South, as a Sketching Ground, G. Horton, xi. 26
Hollyer, F., interview with, on Art Photography, H. Townsend, i. 193
Holme, C. (*see also* Editor), Artistic Gardens in Japan, i. 129
Home Arts and Industries Association, The, at the Albert Hall (1894.), A. Vallance, iii. 150; 1895., v. 167
—— —— 1896., Gleeson White, viii. 96
—— —— 1897., xi. 109
—— —— Exhibition, 1899., Esther Wood, xvii., 99, 1900., xx. 78
Horton, G., South Holland as a Sketching Ground, xi. 26
Hood, G. P. Jacomb, Dry-Point Etchings by Helleu, iii. 67
Horticultural Art, *see* Garden-Making
House (*see* Artist's Home, An):—
—— of the "Art Nouveau Bing," Paris Exhibition, 1900., G. Mourey, xx. 164
—— An Artist's, M. H. Baillie Scott, ix. 28
—— A Country, M. H. Baillie Scott, xix. 30
—— on the Devonshire Coast, A: "Cliff Towers," C. H. Townsend, xiii. 239
—— An Epoch-Making (A. A. Ionides'), Gleeson White, xii. 102
—— An Ideal Suburban, M. H. Baillie Scott, iv. 127
—— in Glasgow, Alterations and Additions to a, H. Townsend, xviii. 34
—— of M. Menpes, Japanese Decoration of, xvii. 170
—— A Modern English Country, designed by A. Mitchell, xii. 239
—— A Nineteenth Century, G. H. Leonard, xvi. 90
——, A, Some Thoughts on the Building of, G. Ll. Morris, vi. 231
—— A Small Country, M. H. Baillie Scott, xii. 167
—— The Suburban, The Decoration of, M. H. Baillie Scott, v. 15
—— The Fireplace of the, M. H. Baillie Scott, vi. 101
Houses, *see* "Magpie and Stump"
—— Artistic, J. S. Gibson, i. 215
Houses, Country and Suburban, designed by E. Newton, xvii. 157
—— designed by C. F. A. Voysey, Notes on, H. Townsend, xvi. 157
Hoytema, Th. Van, Some Recent work by, xi. 31
Huish, M. B., A Little-appreciated Side of Art: Chinese Snuff-Bottles, viii. 11
—— —— Tanagra Terra-Cottas, xiv. 97
Hydraulics in Art:—
The Early Fountains at Versailles, P. de Nolhac, xix. 21
Hungary, Art and Artist of:—
Orlik, Emil, R. Muther, xx. 159
"Hylas and the Nymphs," by J. W. Waterhouse, x. 243

I

Ideal Suburban House, An, M. H. Baillie Scott, iv. 127
Illustrations, *see* Black and White Art, Decorative Illustration, Drawings for Reproduction, Paton Wilson, Wood-cuts, *etc.*
Illustration, The, of Music, G. Mourey, xv. 86
Illustrator, A New (*see* Robinson, Charles), Aubrey Beardsley, J. Pennell, i. 14
Image, Selwyn, The Work of, xiv. 3
Incident, An, on the English Coast, with Sketches by E. W. Charlton, xii. 90
Industrial Arts:—
Furniture: Some Furniture for the New Palace, Darmstadt, M. H. Baillie Scott, xiv. 91
—— —— of America, The: The Tiffany Glass and Decorative Co., Cecilia Waern, xi. 156, xiv. 16
International Exhibition at Knightsbridge, 1899., J. S. Little, xvii. 109
—— Society, The, of Painters, Sculptors and Gravers, G. Sauter, xiv. 109
Ionides, A. A., House of, *see* An Epoch-Making House
Iron Work, *see* Old Wrought-Iron work
—— —— The Recently Acquired, at S. Kensington, vi. 171
Isayama, R., Portraits, &c. by, i. 34
Isle of Man as a Sketching Ground, A. Knox, vii. 142
Italian and English Art contrasted, Grant Allen (*cited*), i. 72
Italy, Art and Artists of:—
Painting:—
Conconi, Luigi, An Italian Artist, G. Beltrami, viii. 81
Fragiacomo, Pietro, The Work of Isabella M. Anderton, xviii. 3
Segantini, G., The Work of, B. Bibb, xi. 145
Ivory Carving, Revival of, in Belgium, F. Khnopff, iv. 150

J

JACOUNCHIKOFF, Marie, Notes on some work by, O. Uzanne, vi. 148
James, Francis E., Water Colours of, F. Wedmore, xii. 259
Japan (and Japanese), Art and Artists of:—
—— An English Artist in (Percy Sturdee), viii. 162
—— Artistic Gardens in, C. Holme, i. 129
—— Decorative Art:—
Flower arrangement, J. Conder, ix. 14, 178, 245
—— Drawings of M. Menpes of, x. 165
—— Letter from M. Menpes from, x. 32, xii. 21
—— Metal Work:—
Chasing and Chasers, E. Gilbertson, ii. 15
—— Ornament, An Experiment in the Application of, to the Decoration of an English House (that of M. Menpes), xvii. 170
—— Painters and Paintings:—
Bin-San, Drawings by, vii. 162
Hokusai, Exhibition of Drawings in America, 1893., i. 34
Isayama, R., Portraits, &c., by, i. 34
Kawanabé Kiōsai, A Japanese Artist, Prof. W. Anderson, xv. 29
Morikawa Sobun, Drawings by, vi. 50
Sho-Tei, Drawings by, *ib.* 178
Utamaro, The Art of, S. Bing, iv. 137
—— Photography and Colour Printing in, R. Hill-Burton, xiv. 245
—— Religious Plays in, O. Edwards, xviii. 156
—— Stencilling, Tuer *cited* on, iii. 110
—— Wood (and Ivory) Carving:—
Course of Instruction in Japanese Wood-carving, Editor (C. Holme), v. 74, 114, 153, 190, 221
Netsukes, E. Gilbertson, ii. 123
—— Wood-cut Printing in Colours, iii. 110
Jenkins, F. Lynn, *see* Bas-Reliefs at the Trocadero, &c.
Jewellery and other Enamel Work by G. Frampton, xvi. 249
Joass, J. J., On Gardening: With descriptions of Some Formal Gardens in Scotland, xi. 165
John, W. Goscombe (Sculptor), A New A.R.A., A. L. Baldry, xvi. 115
Johnson, E. Borough, Leaves from the Sketch-Book of (no text), xvii. 245
—— —— The Work of, A. L. Baldry, xiii. 3
Johnstone, Grace, Provincial Arts and Crafts, iv. 47
Jones, F. A., Art in Gridirons, xiii. 99
—— Sir E. Burne-, *see* Arras * * *, at Stanmore Hall
—— —— The Cupid and Psyche Frieze by, at No. 1. Palace Green, London, xv. 3
—— —— Some Features of the Art of, M. Bell, xvi. 175
—— —— Studies by, vii. 199, xiv. 38
Jope-Slade, R., *see* Slade, R. Jope-
Jungmann, Nico, Leaves from the Sketch-Book of, xxi. 37
—— —— Some Drawings by, xiii. 25

K

KARLSRUHE Artists, Some, as Lithographers, xvi. 164
Kawanabé Kiōsai, A Japanese Artist, Professor W. Anderson, xv. 29
"Kelpie, The." A painting by T. Millie Dow, D. Martin, v. 21
Kennedy, H. A., Technique in Glass Painting, i. 245
Keys, Of Some Old, A. Vallance, ii. 199
Keyzer, Frances, Eugène Carrière, viii. 135
—— —— Marc Antocolsky (Russian Sculptor), xi. 215
—— —— Some American Artists in Paris, xiii. 246
Keyssner, Dr. G, The Exhibition of the Munich "Secession," 1899., xvii. 178
—— —— The Munich International Art Exhibition, 1897., xi. 182
Khnopff, F., English Art and, W. S. Sparrow, ii. 203
—— —— A Liège Etcher, François Maréchal, xx. 102
—— —— The Revival of Ivory Carving in Belgium, iv. 150
—— —— Some Artists at Liège, xiii. 178
—— —— Some English Art Works at the "Libre Esthétique," at Brussels, iii. 32
Klinger, Max, H. W. Singer, v. 43
Knaufft, E., An American Painter, William M. Chase, xxi. 151
Knox, A., The Isle of Man as a Sketching Ground, vii. 142
Kruekel, F., Leather Embossing as an Artistic Handicraft, iii. 51

L

LADY Artists in Germany, Luise Hagen, xiii. 91
Lambert, E., on the Use of a Single Lens in (Photographic) Portraiture, iii. 54
Landry, L., A Swiss Medallist, L. Forrer, xvii. 87
Landscape Gardening (*see* Gardening): Artistic Gardening in Japan, C. Holme, i. 129
La Thangue, H. H., and his Work, G. Thomson, ix. 163
La Touche, Gaston, The Work of, G. Mourey, xvi. 77
Laurin, C. G., A Swedish Painter and Etcher, Anders Zorn, xiii. 164
Lay Figure, The, x. 206, xi. 212, 280, xii. 220, 292, xiii. 212, xiv. 74, 150, 224, 294, xv. 224, 298, xvi. 146, 218, 294, xvii. 72, 212, xviii. 74, 146, 228, xx. 68

Lay Figure, The, Amused, viii. 64
—— —— Alone in London, viii. 258
—— —— Among the Art Critics, iv. lviii.
—— —— and Art, xiii. 284
—— —— and Count Tolstoi, xv. 148
—— —— and Exhibitions, xvi. 74
—— —— and its Friends, viii. 132
—— —— and Pre-Raphaelitism, xiii. 70
—— —— at the Arts and Crafts, ix. 160
—— —— at Home, ii. 152, 192, 232
iii. vi., xiv., xxii., xxx., iv. viii., xvi., xl. l. : vi. 68, 136, 202, 266, vii. 66, 130, 196, viii. xxvi., xxxiv., lviii., ix. 82, x. 142, 270, xi. 142
—— —— "At Home" with Music, xi. 72
—— —— At South Kensington, viii. 194
—— —— in Council, vii. 260, ix. 232
—— —— in the Country, iii., xl., xlviii.
—— —— in the Galleries, iv. xxx.
—— —— Is Criticism Useless, xix. 74
—— —— "Kelmscott and Japan," xii. 140
—— —— Looks Back Fifty Years, xiii. 140
—— —— On Beauty and the Choice of Pictorial Subjects, xxi. 148
—— —— On the Choice of Titles for Pictures, xxi. 224
—— —— On Genius in its Relation to Poverty, xxi. 294
—— —— On a Great Need in Modern Sculpture, xviii. 300
—— —— On Imitation and Originality, xix. 146
—— —— On Local Patriotism, xvii. 140
—— —— On Medals and their Uses, xx. 210
—— —— On Modern Architecture and Decorative Design, xx. 284
—— —— On a New Book, xix. 290
—— —— On the Paris Exhibition and its Awards, xxi. 74
—— —— On its Travels, xii. 70
—— —— On "What is an Amateur?" xvii. 284
—— —— Out of Town, v., xliv.
—— —— Reads a Letter, "All this of Potter and Potter," xv. 74
—— —— Reiterates the Obvious, ix. 306
—— —— Signs and Designs, x. 68
—— —— The, Speaks, i. 40, 84, 126, 168, 212, 254, ii. 38, 76, 114
—— —— Sport, Art, and Art Students, xix. 218
—— —— Women as Artists, xx. 138
Leather Embossing as an Artistic Handicraft, F. Kruekel, iii. 51
—— Work, Incised and Embossed, vi. 108
Leaves from the Sketch-Book of Frank L. Emanuel, xviii. 83
—— —— Tony Grubhofer, xv. 23
—— from Dudley Hardy's Sketch-Book, E. F. Spence, viii. 33
—— from the Sketch-Book of E. Borough Johnson (no text), xvii. 245
—— —— Nico Jungmann, xxi. 37
—— —— Mortimer Menpes, xvii. 91
Leaves from the Sketch-Book of G. Forrester Scott, xvii. 165
—— —— Byam Shaw (no text), xii. 173
—— —— William Thomson, xvi. 101
—— —— Carl Voss, xviii. 241
Leeds Arts and Crafts Exhibition, The, 1900., Esther Wood, xxi. 253
Leek Embroidery Society, The, with Illustrations of its Work, K. Parkes, i. 136
Lees, F., Henri Harpignies, xiii. 143
—— —— A Palace of Dress, Paris Exhibition, 1900., xx. 227
—— —— The Work of Jean Jacques Henner, xviii. 77
Leighton, Lord, P.R.A., as a Modeller in Clay, i. 3
—— —— Presidential Address to the Students of the Royal Academy, 1894., ii. 136
—— —— The Relation of Architecture and the Sister Arts, iii. 132
—— —— Study of a Lemon Tree by, iii. 24
—— —— Studies by, ix. 106
Lenfestey, G. H., Dieppe, Rouen and Chartres, viii. 142
Leonard, G. W., A Nineteenth Century House, xvi. 90
Lepère, Auguste: A French Wood Engraver, G. Mourey, xii. 143
Lesser Shows of, June, 1893., E. J. Ellis, i. 159
Letter to the Editor Concerning his Water-Colour Print, *The Harpies*, by J. D. Batten, x. 50
—— —— On the Future of Wood-Engraving, A. Comfort, xiv. 195
—— —— Respecting a Chromo-Xylograph entitled *Eve and the Serpent*, vii. 36
—— —— The Science and Art Department, South Kensington, G. Sturt, vii. 218
Letter, A, from Japan, M. Menpes, x. 32, xii. 21
Letters from Artists to Artists on Sketching Grounds:—
Bidford-on-Avon, S. Heath, vi. 238
Bruges, W. Patten, iii. 42
Concarneau, Brittany, F. L. Emanuel, iv. 180
Dalmatia as a Sketching Ground, J. Pennell, v. 81
Edinburgh, M. Armour (*ill.* by W. B. Macdougall), vi. 164
Egypt, W. Ball, ii. 61
—— P. Buckman, vi. 37
Holland, A. G. Bell, i. 116
—— from a Canadian Canoe, F. L. Emanuel, ii. 166
Isle of Man, A. Knox, vii. 142
London, H. Marshall, ii. 213, iii. 106
Maldon, E. W. Charlton, viii. 215
Newlyn, Frank Richards, v. 147
Quebec, B. G. Goodhue, v. 200
Ringwood, E. W. Charlton, v. 140
Shrewsbury, C. G. Harper, iii. 138
Some Cottage Tablets, W. Hogg, i. 201

Letters from Artists to Artists on Sketching Grounds:—
South Downs, The, by a "Blinded" Painter, W. W. Fenn, v. 26
Spain, F. Brangwyn, i. 12, 72
Tangier, N. Garstin, xi. 177
Venice, F. Richards, iii. 170
—— from One Artist's Wife to Another:—Dinan, Nancy Bell (*ill.* A. G. Bell), iv. 52
Lévy-Dhurmer, L., A Dream Painter, G. Mourey, x. 3
"Liber Studiorum," Mr. F. Short's Additions to, F. Miller, x. 222
Liberty, A. Lazenby, Spitalfields Brocades, i. 20
Library Decorations by Gerald Moira and F. Lynn Jenkins, xiv. 240
"Libre Esthétique," The, at Brussels, Some English Art Works at, S. Khnopff, iii. 32
Liège Etcher, A, François Maréchal, F. Khnopff, xx. 102
—— Some Artists at, F. Khnopff, xiii. 178
Light Metal Work for Amateurs, C. H. L. Emanuel, vii. 223
"Line," Expressive, F. Wedmore, xiv. 172
Linton, Sir James D., A Decorative Painting by, xx. 243
Lithographic Art:—
Algraphy: A Substitute for Lithography, xi. 243
Lithographs and their Printing, interview with Mr. Frederick Goulding, vi. 86
Mr. Whistler's Lithographs, T. R. Way, vi. 219
Lithography, Artistic, Some Remarks on:—
I. Will Rothenstein, iii. 16
II. T. R. Way, *ib.* 17
—— Modern German, Greiner, and Some Dresden Artists, Dr. H. W. Singer, xv. 260
—— —— —— Hamburg, Düsseldorf, and Frankfort-on-the-Maine, Dr. H. W. Singer, xvii. 232
—— —— —— Some Karlsruhe Artists, Dr. H. W. Singer, xvi. 164
Some Recent Work by Van Hoytema, xi. 31
Steinlen as a Lithographer, G. Mourey, xii. 251
The Truth about, J. Pennell, xvi. 38
Little-appreciated Side of Art, A Chinese Snuff-Bottles, M. B. Huish, vii. 11
Little, J. S., Frank Brangwyn and his Art, xii. 3
—— —— The International Exhibition at Knightsbridge, 1899., xvii. 109
—— —— Maurice Greiffenhagen and his Work, ix. 235
—— —— On the Work of Edward Stott, vi. 71
Liverpool, A Man of (R. Fowler), and his Art, R. Jope-Slade. ix. 85
Logan, Mary, Hermann Obrist's Embroidered Decorations, ix. 98
—— —— On a Recent Criticism of the Works of Lorenzo Lotto, v. 63
London Art Exhibitions in 1899., xvi. 221
—— Open-Air Museums for: A Suggestion, xxi. 158
—— As a Sketching Ground, H. Marshall, ii. 213, iii. 106
Lotto, Lorenzo, On a Recent Criticism of the Work of, Mary Logan, v. 63
Louviers, *see* Leaves from the Sketch-Book of G. Forrester Scott

M

MacColl, D. S., Drawing for Reproduction, i. 68
—— —— Exhibition, i. 49
—— —— The Paintings on Silk of Charles Conder, xiii. 232
—— Miss E. M., Some Recent Bookbindings by, Gleeson White, x. 40
Macdougall, W. B., Illustrations to Edinburgh as a Sketching Ground, vi. 164
Mackmurdo, A. H., and the Century Guild, A. Vallance, xvi. 183
Macmonnies, F., An American Sculptor, R. Cortissoz, vi. 17
"Magpie and Stump," The New (Chelsea), A Successful Experiment in Domestic Architecture, v. 67
Maldon as a Sketching Ground, E. W. Charlton, viii. 215
Man, A, of Liverpool (R. Fowler), and his Art, R. Jope-Slade, ix. 85
Man, Isle of, as a Sketching Ground, A. Knox, vii. 142
Manchester Arts and Crafts Second Exhibition, 1895., v. 128; 1898., Esther Wood, xv. 121
—— School of Art, The, A. L. Baldry, v. 104
Manet, Edouard, The Art of, by A. Proust, xxi. 227
Manuel, J. T. Wright, A New "Character" Draughtsman, Studies by, ii, 248
Maori Wood-Carving, C. J. Prætorius, xxi. 15
Maréchal, François, A Liège Etcher, F. Khnopff, xx. 102
Maris, The late Jacob, P. Zilcken, xviii. 231
Marshall, H., London as a Sketching Ground, ii. 213, iii. 106
Martin, D., Glasgow Institute Exhibition, 1894., ii. 223
—— —— *The Kelpie*, A Painting by T. Millie Dow, v. 21
—— —— The Society of Scottish Artists at Edinburgh, 1893., ii. 73
—— —— Some Paintings by Joseph Crawhall, Jun., iii. 166
Marx, R., The Renaissance of the Medal in France, xv. 14
Maskell, A., The New Photograph, iv. 28
Master Draughtsman, A, Paul Renouard, G. Mourey, xix. 165
Maus, O., The Ornamentation of Textiles, Mme. Paul Errera's Collection at Brussels, xix. 255

Medals and Medallists :—
Landry, F., A Swiss Medallist, L. Forrer, xvii. 87
Medallist, The : The Art of, Oscar Roty and, vii. 158
Renaissance of the Medal in France, R. Marx, xv. 14
Meier-Graefe, A. J., Some Recent Continental Book-bindings, ix. 37
Melchers, Frantz M., P. de Mont, xvii. 85
Menpes, Mortimer, House of, An Experiment in the application of Japanese Ornament to the Decoration of an English House, xvii. 170
—— —— Japanese Drawings of, x. 165
—— —— Leaves from the Sketch Book of, xvii. 91
—— —— A Letter from Japan, x. 32, xii. 21
—— —— and his Mexican Memories, vi. 161
Metal Work, *see* Belgian Monument, Dresser, Enamels, Goldsmiths' Work, Jewellers, Wrought-Iron, *etc. etc.*
—— —— Art in Gridirons, F. A. Jones, xiii. 99
—— —— Bronze Doors in Florence Cathedral, by Passaglia, xii. 20
—— —— Bronze and Lead Groups in the Early Fountains at Versailles, xix. 21
—— —— Cast-Iron Work, An Experiment in, xiv. 254
—— —— Copper Repoussé for Amateurs, C. H. L. Emanuel, vii. 223
—— —— Fountain, Model for, by J. W. Swynnerton, ii. 130
—— —— Japanese Chasing and Chasers, E. Gilbertson, vii. 15
—— —— Keys, Some Old, A. Vallance, ii. 199
—— —— Medals, The Art of the Medallist, Oscar Roty and, vii. 158
—— —— New Designer for, A, (H. S. Pepper,) E. F. Strange, iii. 142
—— —— Old Wrought-Iron Work, E. F. Strange, *ill.* H. S. Pepper, xii. 247
—— —— Old Chased and Embossed Steel-Work, S. Gardner, xxi. 105
—— —— Repoussé Metal Work, Concerning, N. Dawson, ii. 195
—— —— Some New Gas-Fittings, R. H. Rathbone, i. 241
—— —— Suggestions for the Improvement of Sporting Cups and Trophies, xix. 156, xx. 37, xxi. 21
—— —— Thibetan Tea-pot, A, i. 151
Meunier, C. (Sculptor and Painter), Artist of the Flemish Collieries, W. S. Sparrow, xi. 75
Mexican Memories of Mr. Mortimer Menpes (Etchings), vi. 161
Mezzotints, *see* Short, F.
Miller, F., Mr. Frank Short's additions to the "Liber Studiorum," x. 222
—— —— An Enameller and his Work (A. Fisher), viii. 149
—— —— Taxidermy as an Art, ii. 160
Mitchell, Arnold, Cottage of, at Harrow (An Artist's Home), xv. 168
—— —— A Modern English Country House designed by, xii. 239
Modeller, A Decorative: Alexandre Charpentier, G. Mourey, x. 157
Modern Bath-Room, designed by E. M. Simas, xvii. 32
—— Colour Engraving. With notes on some Work by Marie Jacounchikoff, O. Uzanne, vi. 148
—— Domestic Architecture (*see* House and Houses) :—
"Cliff Towers," A House on the Devonshire Coast, C. H. Townsend, xiii. 239
The Work of Ernest Newton, xiii. 170
—— Fine and Applied Art in Vienna, W. Schölermann, xvi. 30
—— German Lithography, Greiner and some Dresden Artists, Dr. H. W. Singer, xv. 260
— — — Hamburg, Düsseldorf and Frankfort-on-the Main, Dr. H. W. Singer, xvii. 232
— — — Some Karlsruhe Artists, Dr. H.W. Singer, xvi. 164
Moira, Gerald, Library Decorations by, xiv. 240
—— —— Paintings and Bas-Relief Decoration of, Gleeson White, xii. 223
—— —— Some New Decorations by, and by F. Lynn Jenkins, xiv. 21
—— —— Stained Glass Designs by, xviii. 18
Monet, Claude, Some Sketches by, i. 243
Monograms, The Making of, Gleeson White, v. 185
Monographs on Art and Artists. *See also* Afternoons in Studios :—
—— Architects :—
George, Ernest, vii. 147
Shaw, Norman, vii. 21, 98
—— Black and White :—
Brickdale, Miss Eleanor F., Designer and Illustrator, xiii. 103
Dean, Christopher, Designer and Illustrator, xii. 183
De Feure, Georges, O. Uzanne, xii. 95
Gibson, Charles Dana, J. M. Bulloch, viii. 75
Muckley, Louis Fairfax, iv. 146
Orlik, Emil, R. Muther, xx. 159
Park, C. M., The Work of, by C. Hiatt, xxi. 171
Renouard, Paul, A Master Draughtsman, G. Mourey, xix. 165
Sattler, Joseph, Designer, iv. 92
Steinlen, Some Drawings by, xvi. 18
West, J. Walter, A. L. Baldry, vi. 139
—— Caricaturists :—
D'Ache, Caran, A French Caricaturist, G. Mourey, xiii. 33
Morin, Louis, A French Caricaturist, H. Boucher, xix. 282

Monographs on Arts and Artists :—
—— Ceramics :—
Delaherche, A., Work of, G. Mourey, xii. 112
De Morgan, William, and his Pottery, W. S. Sparrow, xvii. 222
—— Colour Printing :—
Nicholson, W. P., Coloured Prints of, Gleeson White, xii. 177
—— Decorative Arts :—
Charpentier, Alexandre, Decorative Modeller, G. Mourey, x. 157
—— —— Some Recent Work by, G. Mourey, xvi. 25
Dresser, Christopher, the Work of (Glass, Metal, and Design), xv. 104
Erler, Fritz, Decorations for a Music Room by, B. Bibb, xvii. 25
Fell, H. G., Decorative Artist, ii. 164
Frampton, G., Jewellery and other Enamel Work by, xvi. 249
Image, Selwyn, The Work of, xiv. 3
Mackmurdo, A. H., and the Century Guild, A. Vallance, xvi. 183
Moira, Gerald, Paintings and Bas-Relief Decoration of, Gleeson White, xii. 223
Munthe, Gerhard, K. V. Hammer, viii. 221
Sumner, Heywood, Sgrafito Decorations by, Gleeson White, xiii. 153
—— Enamellers :—
Dawson, Mr. and Mrs. Nelson, vi. 173
Fisher, A., F. Miller, viii. 149
—— Etchers :—
Ball, Wilfrid, Etcher and Water-Colour Painter, xvi. 3
Bauer, A Dutch Etcher, A. Tomson, xix. 38
Cameron, D. Y., v. 195
Maréchal, François, A. Liège Etcher, F. Khnopff, xx. 102
—— Lithographers :—
Hoytema, Th. van, Some Recent Work by, xi. 31
Steinlen as a Lithographer, G. Mourey, xii. 251
—— Medallists :—
Landry, L., A Swiss Medallist, L. Forrer, xvii. 87
Roty, Oscar, vii. 158
—— Painters :—
Alexander, John W., An American Painter in Paris, G. Mourey, xx. 71
Aman-Jean E., A Modern Portrait-Painter, G. Mourey, viii. 197
Aumonier, James, and his work, Mrs. A. Bell, xx. 141
Baertsoen, Albert: A Painter of Dead Cities, G. Mourey, xiv. 227
Beaux, Cecilia, The work of, Mrs. A. Bell, xvii. 215

Monographs on Art and Artists :—
—— Painters :—
Behrens, P., by F. Blei, xxi. 237
Boecklin, Arnold, Dr. H. W. Singer, vii. 69
Boudin, Eugène, Some Sketches by, i. 243
Boutet de Monvel, C. Hiatt, v. 157
Brangwyn, Frank, and his Art, J. S. Little, xii. 3
Brown, Arnesby, The Work of, xx. 213
Carrière, Eugène, Frances Keyzer, viii. 135
Chase, W. M., An American Painter, E. Knaufft, xxi. 151
Chavannes, Puvis de, G. Mourey, iv. 171
Chester, George: The Last of the Old School of Landscape Painters, A. L. Baldry, xi. 100
Clark, James, The Work of, A. L. Baldry, xiv. 153
Claus, Emile, The Work of, G. Mourey, vii. 143
Clausen, George, D. Bates, v. 3
Conconi, Luigi, G. Beltrami, viii. 81
Cottet, Charles, "Au Pays de la Mer," and other Works of, G. Mourey, xv. 227
Crawhall, Joseph, Jnr., Some Paintings by, D. Martin, iii. 166
Da Costa, John, iv. 84
De Morgan, Mrs. William (Evelyn Pickering), The Art of, W. S. Sparrow, xix. 221
Dow, T. Millie, The Work of, N. Garstin, x. 145
East, Alfred, F. Wedmore, vii. 133
Estall, William, The Work of, A. Tomson, xii. 73
Forbes, Mrs. (Elizabeth) Stanhope, iv. 186
Fowler, R., A Man of Liverpool and his Art, R. Jope-Slade, ix. 85
Fragiacomo, Pietro, The Work of, Isabella M. Anderton, xviii. 3
Gotch, T. C., The Work of, A. L. Baldry, xiii. 73
Grasset, Eugene, O. Uzanne, iv. 37
Greiffenhagen, Maurice, and his Work, J. S. Little, ix. 235
Grigoresco, Niculae Ion, A Roumanian Painter, W. Ritter, xv. 115
Harpignies, Henri, F. Lees, xiii. 143
Henner, Jean Jacques, The Work of, F. Lees, xviii. 77
Johnson, E. Borough, The Work of, A. L. Baldry, xiii. 3
Kawanabé Kiōsai, A Japanese Artist, Prof. W. Anderson, xv. 29
Khnopff, F., W. S. Sparrow, ii. 203
Klinger, Max, H. W. Singer, v. 43

Monographs on Art and Artists :—
—— Painters :—
La Thangue, Henry Herbert, and his Work, G. Thomson, ix. 163
La Touche, Gaston, The Work of, G. Mourey, xvi. 77
Leibl, Wilhelm, G. Gronau, xviii. 163
Lévy-Dhurmer, L., A Dream Painter, G. Mourey, x. 3
Manet, E., by A. Proust, xxi. 227
Maris, The Late Jacob, P. Zilcken, xviii. 231
Melchers, Frantz M., Pol de Mont, xvii. 85
Meunier, C. (also Sculptor), Artist of the Flemish Collieries, W. S. Sparrow, xi. 75
Moore, Albert, A. L. Baldry, iii. 3, 46
Moore, Henry, Animal Studies of, in Pencil, A. L. Baldry, xiii. 223
Parsons, Alfred, Some Sketches by, A. L. Baldry, xvi. 149
Peacock, Ralph, and his Work, W. S. Sparrow, xxi. 3
Peppercorn, A. D., An Appreciation, by the late R. A. M. Stevenson, xxi. 77
Priestman, Bertram, The Work of, A. L. Baldry, xiv. 77
Prince Eugen of Sweden and Norway, Tor Hedberg, xii. 162
Poynter, E. J., H. Sharp, vii. 3
Reed, Miss Ethel, Work of, x. 230
Riquer, Alijandro de, A Spanish Painter, F. de Arteaga y Pereira, xix. 180
Sargent, J. S., The Art of, A. L. Baldry, xix. 3, 107
Segantini, G., The Work of, B. Bibb, xi. 145
Shannon, J. J., Work of, L. Hind, viii. 67
Shaw, Byam, Gleeson White, x. 209
Sisley, Alfred, The Work of, B. Bibb, xviii. 149
Solomon, Solomon J., A. L. Baldry, viii. 3
Speed, Harold, The Work of, A. L. Baldry, xv. 151
Stephens, W. Reynolds-, The Work of, A. L. Baldry, xvii. 75
Stokes, Mrs. Adrian, The Work of, Harriet Ford, xix. 149
Stott, Edward, J. S. Little, vi. 71
—— William, of Oldham, R. A. M. Stevenson, iv. 3
Swan, J. M., Drawings by, A. L. Baldry, xi. 236
Thaulow, Fritz, The Man and the Artist, G. Mourey, xi. 3
Thayer, Abbott H., An American Painter, Mrs. A. Bell, xv. 247

Monographs on Art and Artists :—
—— Painters :—
Thoma, Hans, and his Work, Dr. H. W. Singer, x. 79
Vernets, The Three, A. Dayot, xiv. 28
Waterhouse, J. W., iv. 103
Zorn, Anders, Swedish Painter and Etcher, C. G. Laurin, xiii. 164
—— Sculptors :—
Antocolsky, Marc, Frances Keyzer, xi. 215
Frampton, George, vi. 205
John, W. Goscombe, A New Associate of the Royal Academy, A. L. Baldry, xvi. 115
Macmonnies, Frederick, An American Sculptor, R. Cortissoz, vi. 17
Pomeroy, F. W., The Work of, A. L. Baldry, xv. 77
Rodin, Auguste, The Work of, G. Mourey, xiii. 215
—— Water Colourists :—
James, F. E., Water Colours of, F. Wedmore, xii. 259
Jungmann, Nico, Some Drawings by, xiii. 25
Ruskin as Artist and Art Critic, E. T. Cook, xix. 77
Watson, C. J., The Work of, Gleeson White, ix. 3
Monument to Charles De Coster, Stone and Bronze, by C. Samuel, G. Harry, iv. 64
Moore, Albert, A. L. Baldry, iii. 3, 46
—— —— Pictures by, Exhibited at the Grafton Galleries, 1894., ii. 177
—— Henry, Animal Studies by, A. L. Baldry, xiii. 223
Morikawa, Sobun, Drawings by, vi. 50
Morin, Louis, A French Caricaturist, H. Boucher, xix. 242
Mörner, Count Birger, Swedish Art at the Stockholm Exhibition, 1897., xii. 36
Morris, G. Ll., Evolution of Village Architecture in England, x. 177
—— —— Some Thoughts on the Building of a House, vi. 231
—— —— and Wood, Esther (joint authors), The Architecture of the Passmore Edwards Settlement, xvi. 11
—— Talwin, Designs for Cloth Bookbindings by, xv. 38
—— Wm., *see* Arras * * * at Stanmore Hall
—— —— Interviewed on the Revival of Tapestry Weaving, A. Vallance, iii. 99
Mortuary Chapel, Designed by Mrs. G. F. Watts, xiv. 235
Mourey, G., An American Artist in Paris, John W. Alexander, xx. 71
—— —— The Art of M. Henri Rivière as Expressed in his Chromo-Xylographs, vii. 83

Mourey, G., Austrian Decorative Art at the Paris Exhibition, 1900., xxi. 113
—— —— Charles Cottet's "Au Pays de la Mer" and other Works, xv. 227
—— —— Decorative Art in Paris: The Exhibition of "The Six," xiii. 83
—— —— The Decorative Art Movement in Paris, x. 119
—— —— A Decorative Modeller: Alexandre Charpentier, x. 157
—— —— A Dream Painter, L. Lévy-Dhurmer, x. 3
—— —— A French Caricaturist: Caran d'Ache, xiii. 33
—— —— A French Wood Engraver, Auguste Lepère, xii. 143
—— —— Fritz Thaulow, The Man and the Artist, xi. 3
—— —— German Decorative Art at the Paris Exhibition of 1900., xxi. 44
—— —— The House of the "Art Nouveau Bing" at the Paris Exhibition, 1900., xx. 164
—— —— The Illustration of Music, xv. 86
—— —— A Master Draughtsman, Paul Renouard, xix. 165
—— —— A Modern Portrait-Painter: M. Aman, Jean, viii. 197
—— —— A Painter of Dead Cities: Albert Baertsoen, xiv. 227
—— —— The Paris Salons of 1899., Part II., xvii. 3
—— —— The Potter's Art; with especial reference to the Work of Auguste Delaherche xii. 112
—— —— Puvis de Chavannes, iv. 17
—— —— —— —— —— Obituary Notice, xv. 206
—— —— The Salon of the Champs Elysées, 1895., v. 150, 1896., viii. 101
—— —— — — — — Champ de Mars, 1896., viii. 17
—— —— Some French Illustrated Theatre Programmes, x. 237
—— —— —— Recent Work by Alexandre Charpentier, xvi. 25
—— —— —— Reflections on the Art of the Champs de Mars, 1895., v. 86
—— —— —— Sketches by Puvis de Chavannes, xviii. 12
—— —— Steinlen as a Lithographer, xii. 251
—— —— The Work of Emile Claus, xvii. 143
—— —— — — of Gaston La Touche, xvi. 77
—— —— — — of Auguste Rodin, xiii. 215
Muckley, Louis Fairfax-, Some Notes on the Work of, iv. 146
Munich, Exhibition of the "Secession" at, 1899., Dr. G. Keyssner, xvii. 178
—— International Art Exhibition, 1897., Dr. G. Keyssner, xi. 182
Munthe, Gerhard, Decorative (Norwegian) Artist, K. V. Hammer, viii. 221
Mura, Frank, The Drawings in Charcoal of, An Appreciation, vi. 153
Mural Decoration in Scotland, Margaret Armour, x. 100
Music, The Illustration of, G. Mourey, xv. 86
—— Room, Decorations for a, by Fritz Erler, B. Bibb, xvii. 25
Muther, R., Emil Orlik, xx. 159

N

NAISSANCE, The, of Art in Photography, A. Pringle, i. 87
National Competition, South Kensington, 1895., vi. 42; 1896., Gleeson White, viii. 224; 1897., xi. 247; 1898., xiv. 263; 1899., Esther Wood, xvii. 251; 1900., *the same*, xx. 249
—— Portrait Gallery, London, Some Portraits of British Artists at the, L. Cust, x. 88
—— and Provincial Galleries, C. T. J. Hiatt, i. 227, *letter* ii. 260
Netsukes, Japanese, E. Gilbertson, ii. 123
Neuchâtel, The Decoration of the Musée des Beaux Arts at, xv. 254
New Designer, A, for Metal-Work (H. S. Pepper), E. F. Strange, iii. 142
—— English Art Club, The, D. S. MacColl, ix. 285
— — — F. Wedmore, iv. 71, vi. 213
—— —— —— Eleventh Exhibition, Dudley Gallery, 1893., ii. 79
New Gallery (*see* Exhibition), Some Pictures at, 1896., Criticised by a French Painter, E. Aman-Jean, viii. 165
—— "Magpie and Stump," The, A Successful Experiment in Domestic Architecture, v. 67
—— Palace, Darmstadt, Decoration and Furniture for the, M. H. Baillie Scott, xvi. 107
— — — Some Furniture for, M. H. Baillie Scott xiv. 91
Newill, Miss Mary L., Some Aspects of the Work of (Birmingham School of Art), v. 56
Newlyn Point of View, The, by a Newlyn Painter, i. 32
—— as a Sketching Ground, F. Richards, v. 174
Newton, Ernest, Some Country and Suburban Houses designed by, xvii. 157
—— —— Work of, in Modern Domestic Architecture, xiii. 170
Nicholson, W. P., The Coloured Prints of, Gleeson White, xii. 177
Nicolas, G. S., *see* Nineteenth-Century House
Nineteenth-Century House, A, G. H. Leonard, xvi. 90
No. 1. Palace Green, London; The Cupid and Psyche Frieze by Sir E. Burne-Jones at, xv. 3

Norway, Art and Artists of:—
Painters:—
Munthe, Gerhard, Decorative Artist, K. V. Hammer, viii. 221
Thaulow, Fritz, The Man and the Artist, G. Mourey, xi. 3
Note, A, on the Decoration of the Day, C. Hiatt, iii. 164
—— A, on Some New Decorations, by Gerald Moira and F. Lynn Jenkins, xiv. 21
Nude, The, in Photography, with Some Studies taken in the Open Air, i. 104

O

Obituary Notices:—
Beardsley, Aubrey, xiii. 252
White, Gleeson, xv. 141
Chavannes, Puvis de, G. Mourey, xv. 206
Obrist, Hermann, Embroidered Decorations by, Mary Logan, ix. 98
Occasional Notes, v. 39, 219
Old Chased and Embossed Steel Work, S. Gardner, xxi. 105
—— Masters at the Royal Academy, 1894., F. Bate, ii. 179
On the Slope of a Southern Hill, Mrs. Stanhope Forbes, xviii. 25
—— Some Recent Examples of Chromo-Xylography, Esther Wood, xxi. 95
Open-Air Museums for London: a Suggestion, G. Bröchner, xxi. 158
Orlik, Emil, R. Muther, xx. 159
Ornamentation of Textiles, The. Mme. Paul Errera's Collection, Brussels, O. Maus, xix. 255

P

Painter, A, in the Arctic Regions, interview with Mr. F. W. Stokes, v. 209
—— of Dead Cities, A: Albert Baertsoen, G. Mourey, xiv. 227
Painters, *see* Afternoons in Studios, Monographs on Art and Artists, Secessionists
—— Club, A, (at St. Ives, Cornwall,) L. Grier, v. 110
—— Views on Photography, *see* Hartley
Painting, *see* Glass Painting, Pastel, Sketching, Water colour, *etc.*
—— The Artistic Movement in Finland, vi. 227
—— Paintings and Etchings of Mrs. Stanhope Forbes, iv. 186
—— —— on Silk of Charles Conder, D. S. MacColl, xiii. 232
—— The Poetic in Paint. By a Landscape Painter, iii. 101
—— The Responsibility of Painting, F. Wedmore, iii. 6
—— Some, by Joseph Crawhall, Jun., D. Martin, iii. 166
Painting, Studies by Japanese Artists, F. Dillon, iii. 35
—— Mural:—
Wall Paintings by Art Student, Birmingham Town Hall, i. 237
—— Tomson's, of Cats, ii. 65
Palace of Dress, A, Paris Exhibition, 1900., F. Lees, xx. 227
Palace Gate House, London, *see* Nineteenth-Century House
Paper Hangings, Walter Crane's, iv. 76
Paris, An American Artist in: John W. Alexander, G. Mourey, x. 71
—— Art Notes (*see also* Studio Talk), July, 1893., i. 160
—— Decorative Art in, Exhibition of "The Six," G. Mourey, xiii. 83
—— —— —— in the Salon of the Champs de Mars, 1897., xi. 36
—— —— —— Movement in, G. Mourey, x. 119
—— Exhibition of the Works of A. Rodin in, 1900., xx. 88
—— Exhibition of the Works of the "Société Nouvelle de Peintres et de Sculpteurs," 1900., xix. 93
—— Exhibition 1900., *see* Round the Exhibition
—— Letter, 1893., i. 166
—— Some Sketches of, Tony Grubhofer, xx. 217
—— Notes, 1893., i. 38
—— Salon of the Rose + Croix, 1893., A. Vallance, i. 158
—— Salons, 1895., G. Mourey, v. 86, 150; 1896., viii. 17, 101; 1899., xvii. 3
—— Some American Artists in, Frances Keyzer, xiii. 246
Park, Carton Moore, The Work of, C. Hiatt, xxi. 171
Parkes, K., The Leek Embroidery Society, with illustrations of its work, i. 136
Parsons, Alfred, Some Sketches by, A. L. Baldry, xvi. 149
Passaglia, Prof. A., Bronze Door by, in Florence Cathedral, xii. 20
Passmore Edwards Settlement, The Architecture of, G. Ll. Morris and Esther Wood, xvi. 11
Pastellist, The, The Art of, F. Wedmore, v. 100
Pâte sur Pâte, M. L. Solon, ii. 117
Paterson, A., Evesham as a Sketching Ground, *ill.* E. H. New, xiv. 87
Paynes, The Two, A. Dobson, ii. 155
Peacock, Ralph, and his Work, W. S. Sparrow, xxi. 3
Pen-Drawings for Reproduction, Comparative Processes, C. G. Harper, i. 152
—— Mixed Drawings and Drawings not made for Reproduction, C. G. Harper, i. 197
Pencil Drawing at Bushey, A. L. Baldry, x. 20
Peninsular and Oriental Pavilion, Paris Exhibition, 1900., Decorations of, xx. 149

Pennell, J., Dalmatia as a Sketching Ground, v.81
—— —— "The Devils of Notre Dame" by, A. Tomson, ii. 180
—— —— A New Illustrator, Aubrey Beardsley, i. 14
—— —— The Truth about Lithography, xvi. 38
Pepper, H. S., *see* New Designer for Metal-Work
Peppercorn, A. D., An Appreciation, by the late R. A. M. Stevenson, xxi. 77
Peto, *see* George and Peto
Photography:
Art in, interview with Mr. F. Hollyer, H. Townsend, i. 193
—— The Camera, i. 252
—— —— and Art, i. 157
—— Is the Camera the Friend or Foe of Art?—
I. The Editor, i. 96
II. Various Eminent Artists, i. 99
—— The Naissance of Art in Photography, A. Pringle, i. 87
—— The New Photograph, A. Maskell, iv. 28
—— The Nude in Photography, with some Sketches taken in the Open air, i. 104
—— Photo-Engraved Blocks Printed in Colours, i. 52
—— Photographic Portraiture, interview with Mr. H. H. Hay Cameron, ii. 84
—— —— Salon at the Dudley Gallery, 1893., T. Wratislaw, ii. 68
—— —— Salon, The, vi. 113
—— —— Studies of Foregrounds, C. F. Townsend, iv. 155
—— and Colour Printing in Japan, R. Hill-Burton xiv. 245
—— Pictorial, On some Methods of Suppression and Modification in, A.M., iii. 13
—— Portraits, On the Use of a Single Lens in Portraiture, E. Lambert, iii. 54
—— Snow as a Subject for the Camera, R. Briant, v. 32
—— Some Views on, by a Painter, A. Hartley, iv. 59
Pickering, Evelyn, *see* De Morgan, Mrs. William
Pictures at the Royal Academy, 1896. Criticised by a French Painter, E. Aman-Jean, viii. 109
—— Some, by Byam Shaw, xvi. 259
Plastic Art:—
Bas-Reliefs in Coloured Plaster (R. Anning Bell's Work in), i. 53
—— in coloured Plaster, G. Moira and F. Lynn-Jenkins, xiv. 156, 240
—— Modelling:—
Charpentier, Alexandre, A Decorative Modeller, G. Mourey, x. 157
—— Clay Modelling, Work of Sir F. Leighton in, i. 3
—— Gesso Work, W. Crane, i. 45
Poetic, The, in Paint, by a Landscape Painter, iii. 101
Pomeroy, F. W. (Sculptor), The Work of, A. L. Baldry, xv. 77
Portrait-Painter, A Modern (French), E. Aman-Jean, G. Mourey, viii. 197
Portraits seen this Season (1895.), F. Wedmore, v. 119
—— Some, of British Artists, at the National Portrait Gallery, London, L. Cust, x. 88
Portraiture, Photographic, on the Use of a Single Lens in, G. Lambert, iii. 54
Poster, The, Another Word on, A. Fish, v. 215
Posters, The Collecting of, A New Field for Connoisseurs, C. T. J. Hiatt, i. 61
—— The, of Louis Rhead, Gleeson White, viii. 156
Potter, Miss B. O., *see* Studio Talk, Florence, xi. 52
—— Mrs. Brown, *see* Leaves from the Sketch-Book of Mortimer Menpes
Potter's Art, Renaissance of, in France, iii. 180
—— —— with especial reference to the Work of Auguste Delaherche, G. Mourey, xii. 112
Pottery of W. De Morgan, W. S. Sparrow, xvii. 222
Poynter, Edward John, The Work of, H. Sharp, vii. 3
Prætorius, C. J., Maori Wood-Carving, xxi. 15
Precedent, The Value of, C. H. Townsend, iv. 88
Presidential Address to Students of the Royal Academy, 1894., Sir F. Leighton, ii. 136
Priestman, Bertram, The Work of, A. L. Baldry, xiv. 77
Primitive Art from Benin (W. Africa), H. Ling Roth, xv. 174
Prince Eugen of Sweden and Norway, A Modern Swedish Landscape Painter, Tor Hedberg, xii. 162
Pringle, A., The Naissance of Art in Photography, i. 87
Printing—*see* Colour Printing and Typographical Art
Prior, E. S., Garden-Making, xxi. 28; II. The Conditions of Practice, xxi. 86; III. The Conditions of Material, xxi. 176
Private Schools of Art (*see* Bushey):—
Studio of Francis Bate and the S.W. London Polytechnic Art School, vii. 226
Studios of Mr. W. J. Donne and Mrs. Jopling-Rowe, vii. 40
Process Reproduction, Drawing for, *see* Drawing for Reproduction
Proust, A., The Art of Edouard Manet, xxi. 227
Provincial Arts and Crafts, Grace Johnstone, iv. 47
Puvis de Chavannes, *see* Chavannes, Puvis de

Q

QUEBEC as a Sketching Ground, B. G. Goodhue, v. 200
Quennell, C. H. B., The Decoration of a Commonplace Room, x. 37

R

RAWNSLEY, Rev. Canon H. D., Sonnet: At the Watts Exhibition in the New Gallery, x. 131
Recent Art, The Growth of, R. A. M. Stevenson, i. 7
Reed, Miss Ethel, The Work of, x. 230
Relation, The, of Architecture and the Sister Arts, Sir F. Leighton, iii. 122
Religious Plays in Japan, O. Edwards, xviii. 156
Remarks on Domestic Entrance Halls, by C. F. A. Voysey, xxi. 242
Renaissance of the Medal in France, R. Marx, xv. 14
—— of the Potter's Art in France, C. H., iii. 180
Renouard, Paul, A Master Draughtsman, G. Mourey, xix. 165
Repoussé Metal Work, Concerning, N. Dawson, ii. 195
Reproduction, Pen-Drawing for, *see* Pen-Drawing for Reproduction
Revival, The, of English Domestic Architecture:—
The Work of Mr. Norman Shaw, vii. 21, 98
—— —— Mr. Ernest George, *ib.* 27, 147
—— —— Messrs. George & Peto, viii. 204
—— —— Mr. C. F. A. Voysey, xi. 16
—— The, of Tapestry-Weaving, An interview with W. Morris, A. Vallance, iii. 99
Reynolds-Stephens, W., *see* Stephens, W. Reynolds-
Rhead, Louis, The Posters of, Gleeson White, viii. 156
Richards, F., Newlyn as a Sketching Ground, v. 174
—— —— Venice as a Sketching Ground, iii. 170
Rimington, A. W., Drawings of Spain Exhibited by, at the Fine Art Society's Gallery, ii. 134
Ringwood as a Sketching Ground, E. W. Charlton, v. 140
Ritchie, A. P. F., L'Académie Royale des Beaux-Arts d'Anvers, i. 141
Riter, W., A Roumanian Painter—Niculae Ion Grigoresco, xv. 115
Rivière, Briton, Sketches by, H. Sharp, v. 124
—— Henri, The Art of, as Expressed in his Chromo-Xylographs, G. Mourey, vii. 83
Robinson, Charles: A New Book Illustrator, v. 146
Rodin, A. (Sculptor), The Work of, G. Mourey, xiii. 215
—— —— Another Word on, with especial reference to the Balzac Monument, xiv. 107
—— —— Exhibition of the Works of, Paris, 1900., xx. 88
Roman Villas, *see* Leaves from the Sketch-Book of Carl Voss
Rood-Screen, The, of South Pool Church, E. F. Strange, iv. 192
Rood-Screens, Suffolk, Textile Patterns from, E. F. Strange, xv. 241
Room, A Commonplace, The Decoration of, C. H. B. Quennell, x. 37
Rosenburg Pottery from the Hague, i. 121
Roth, H. Ling, Primitive Art from Benin (W. Africa), xv. 174
Rothenstein, W., Some Remarks on Artistic Lithography, iii. 16
Roty, Oscar, and the Art of the Medallist, vii. 158
Rouen, (*see* Leaves from the Sketch-Book of Frank L. Emanuel,) as a Sketching Ground, G. H. Lenfestey, viii. 142
Roumania, Art and Artists of: Grigoresco, Niculae Ion, W. Ritter, xv. 115
Round the (Paris) Exhibition, 1900.:—
Austrian Decorative Art, G. Mourey, xxi. 113
German Decorative Art, xxi. 44
House of the Art Nouveau Bing, xx. 164
A Palace of Dress, F. Lees, xx. 227
Scandinavian Decorative Art, S. Frykholm, xxi. 190
Rowe, Mrs. Jopling, Studio of, vii. 40
Royal Academy, 1893., A First Impression of, A. Tomson, i. 77
—— —— Exhibition of the, A. Besnard, Introduction, i. 75, *do.* and other Galleries, 110
—— —— Presidential Address to the Students, 1894., ii. 136
—— —— Some Pictures at the, 1896., Criticised by a French Painter, Aman-Jean, viii. 109
—— —— and Architecture, with Notes on Some Designs at the Exhibition of 1900., xx. 94
—— Institute of Painters in Oil Colours, 1893., A. L. Baldry, ii. 70
—— Society of British Artists, 1893., F. Bate, ii. 71
—— —— of Painter-Etchers, F. Wedmore, v. 22
—— —— —— —— Exhibition of, 1896., vii. 165
—— —— of Painters in Water-Colours (1894.), F. Wedmore, iv. 121
Ruskin as Artist and Art Critic, E. T. Cook, xix. 77
Russia, Art and Artist of:—
Sculpture:
Marc Antocolsky, Frances Keyzer, xi. 215

S

SAINTON, C., Silver-Points Exhibited by, at the Burlington Gallery, 1893., ii. 72
Salon, The, of the Champs Elysées, 1895., G. Mourey, v. 150, 1896., viii. 101
—— of the Champ de Mars, 1895., *ib.*, v. 86, 1896., viii. 17
—— —— —— —— Decorative Art in the, 1897., xi. 36
—— of the Rose + Croix, 1893., A. Vallance, i. 158
Samuel, Charles, Work of, *see* Belgian Monument

Sanderson, T. J. Cobden-, interviewed on the Art of Bookbinding, ii. 53
—— —— Some Recent Bookbindings by, Gleeson White, x. 40
Sargent, J. S., The Art of, A. L. Baldry, xix. 3, 107
Sattler, Joseph, A New German Designer, C. Hiatt, iv. 92
Sauter, G., The International Society of Painters, Sculptors, and Gravers, Exhibition of, 1898., xiv. 109
Scandinavian Decorative Art at the Paris Exhibition, 1900., S. Frykholm, xxi. 190
—— Wood-Carvings, Early, J. R. Allen, x. 11, xii. 82
Schäfer, H. T., The Colouring of the Venetians, xi. 222
Schölermann, W., Modern Fine and Applied Art in Vienna, xvi. 30
School of Art Wood-Carving, The, S. Kensington, i. 56
—— —— Glasgow: Some Work by the Students of, xix. 232
Schools of Art, *see* Private Schools of Art
Science and Art Department, South Kensington (Letter to the Editor), G. Sturt, vii. 218
Scotch Art Notes, 1893., i. 114, 161; 1894., ii. 181
Scotland (*see also* Studio Talk):—
Glasgow Designers and their Work, Gleeson White, xi. 86, 227, xii. 47, xiii. 12
—— School of Art, Some Work by the Students of, xix. 232
Mural Decoration in, Margaret Armour, x. 100
Scottish Artists, Society of, Exhibition of, Edinburgh, 1893., D. Martin, ii. 73
Some Formal Gardens in, J. J. Joass, xi. 165
Scott, G. Forrester, Leaves from the Sketch-Book of, xvii. 165
—— M. H. Baillie, An Artist's House, ix. 28
—— —— A Country House, xix. 30
—— —— Decoration and Furniture for the New Palace, Darmstadt, xvi. 107
—— —— The Decoration of the Suburban House, v. 15
—— —— The Fireplace of the Suburban House, vi. 101
—— —— An Ideal Suburban House, iv. 127
—— —— On the Choice of Simple Furniture, x. 152
—— —— A Small Country House, xii. 167
—— —— Some Furniture for the New Palace, Darmstadt, xiv. 91
Sculpture and Sculptors (*see* Bas-relief, Fountains at Versailles, Ivory Carving, Wood-Carving):—
An American Sculptor: Frederick Macmonnies, R. Cortissoz, vi. 17
Antocolsky, Marc, F. Keyzer, xi. 215
Celtic Sculpture, J. R. Allen, xiv. 163
Sculpture and Sculptors:—
Coloured Bas-reliefs by G. Moira and F. Lynn Jenkins, xiv. 21
Frampton, George, vi. 205
John, W. Goscombe: A New Associate of the Royal Academy, A. L. Baldry, xvi. 115
Macmonnies, F., R. Cortissoz, vi. 17
Meunier, C., Artist of the Flemish Collieries, W. S. Sparrow, xi. 75
New Belgian Monument, by C. Samuel, iv. 64
On Colouring, Sculpture:—
G. Frampton, iii. 78
M. Webb, *ib.* 80
Pomeroy, F. W., The Work of, A. L. Baldry, xv. 77
Rodin, A., Exhibition of the Works of, Paris, 1900., xx. 88
—— The Work of, G. Mourey, xiii. 215
—— —— —— Another Word on, with especial reference to the Balzac Monument, xiv. 107
Sea Maiden, The: A Painting by Herbert J. Draper, iii. 163
"Secession," The, of Munich, Exhibition of, 1899., G. Keyssner, xvii. 178
"Secessionists," The, of Germany, iv. 24
Segantini, G., The Work of, B. Bibb, xi. 145
Series of Japanese Drawings: *Bird and Branch*, by Sobun Morikawa, vi. 50, *Monkey and Ferns*, by Sho-Tei, 178; *Showery Weather at Ten-Man Bridge*, by Bin-San, vii. 162
Sgrafito Decorations, by Heywood Sumner, Gleeson White, xiii. 153
Shannon, J. J., The Work of, L. Hind, viii. 67
Sharp, H., Short Account of the Work of Edward John Poynter, vii. 3
—— —— On Some Sketches by Briton Rivière, v. 124
Shaw, Byam, Leaves from the Sketch-Book of, drawings only, xii. 173
—— —— Some Pictures by, xvi. 259
—— —— The Work of, Gleeson White, x. 209
—— Norman, The Work of, in the Revival of English Domestic Architecture, vii. 21, 98
Sho-Tei, Drawings by, vi. 178
Short, Frank, Additions by, to the "Liber Studiorum," F. Miller, x. 222
Shrewsbury as a Sketching Ground, C. G. Harper, iii. 138
Sickert, W., Mr. Philip Wilson Steer's Paintings at the Goupil Gallery, 1894., ii. 223
Silk, Paintings on, of Charles Conder, D. S. MacColl, xiii. 232
Silver, A., Interview with (A Studio of Design), iii. 117
—— —— Stencilled Wall-Hangings by, v. 181
Silver-Points, by Mr. C. Sainton, at the Burlington Gallery, 1893., ii. 72
Simas, E. M., Decorations for a Bath-Room, designed by, xvii. 32

Simple Furniture, On the Choice of, M. H. Baillie Scott, x. 152
Singer, Dr. H. W., Hans Thoma and his Work, x. 79
—— —— Modern German Lithography :—
Greiner and Some Dresden Artists, xv. 260
Hamburg, Düsseldorf, and Frankfort-on-the-Maine, xvii. 232
Some Karlsruhe Artists, xvi. 164
—— —— On the Work of Arnold Boecklin, vii. 69
Sisley, Alfred, The Work of, B. Bibb, xviii. 149
"Six, The," Exhibition of Decorative Art by, in Paris, G. Mourey, xiii. 83
Sketch-Book, The, in the Street, G. Thompson, i. 187
Sketches by Puvis de Chavannes, G. Mourey, xviii. 12
—— by T. Grubhofer, xv. 23
—— of the Paris Exhibition, 1900., Tony Grubhofer, xx. 217
—— by Claude Monet and Eugène Boudin, i. 243
—— by Alfred Parsons, A. L. Baldry, xvi. 149
—— by Briton Rivière, H. Sharp, v. 124
Sketching from Nature, A. Hartley, i. 171
Sketching Grounds :—
Bidford-on-Avon, S. Heath, vi. 238
Bruges, W. Patten, iii. 42
Concarneau, F. L. Emanuel, iv. 180
Dalmatia, J. Pennell, v. 81
Dieppe, Rouen and Chartres, G. H. Lenfestey, viii. 142
Edinburgh, M. Armour, *ill.* by W. Brown Macdougall, vi. 164
Egypt, W. Ball, ii. 61
—— P. Buckman, vi. 37
Evesham, A. Paterson, *ill.* E. H. New, xiv. 87
Holland, A. G. Bell, i. 116
Isle of Man, A. Knox, vii. 142
London, H. Marshall, ii. 213, iii. 106
Maldon, E. W. Charlton, viii. 215
Newlyn, F. Richards, v. 174
Quebec, B. G. Goodhue, v. 200
Ringwood, E. W. Charlton, v. 140
Shrewsbury, C. G. Harper, iii. 138
Spain, F. Brangwyn, i. 12, 72
The South Downs, W. W. Fenn, v. 26
South Holland, G. Horton, xi. 26
Tangier, N. Garstin, xi. 177
Slade, R. Jope-, A Man of Liverpool (R. Fowler), and his Art, ix. 85
Smith, A. Dunbar, *see* Architecture of Passmore Edwards Settlement
Snow as a Subject for the Camera, R. Briant, v. 32
Société Nouvelle de Peintres et de Sculpteurs, First Exhibition of, Paris, 1900., xix. 93
Society of Scottish Artists, Exhibition at Edinburgh, 1893., D. Martin, ii. 73
Solomon, Solomon J., The Work of, A. L. Baldry, viii. 3
Solon, L., Pâte sur Pâte, ii. 117
Some American Artists in Paris, Frances Keyzer, xiii. 246
—— Artists at Liège, F. Khnopff, xiii. 178
—— Paintings by Joseph Crawhall, jun., D. Martin, iii. 166
—— Recent Volumes on the Printed Book and its Decoration, *review*, ii. 140
—— Recent Work by Alexandre Charpentier, G. Mourey, xvi. 25
—— Sketches, by Alfred Parsons, A. L. Baldry, xvi. 149
—— Younger Etchers, F. Wedmore, vi. 83
Sonnet, At the Watts Exhibition in the New Gallery, H. D. Rawnsley, x. 131
South Downs, The, as a Sketching Ground. By a "Blinded" Painter, W. W. Fenn, v. 26
—— Holland as a Sketching Ground, G. Horton, xi. 26
South Kensington, Exhibition of Students' Work, i. 208
—— —— French Woodwork at, vi. 26
—— —— National Competition at, 1895., vi. 42
1896., Gleeson White, viii. 224
1897., xi. 247
1898., xiv. 263
1899., Esther Wood, xvii. 251
—— —— The Recently Acquired Iron-Work at, vi. 171
—— —— The School of Art Wood-Carving, i. 56
—— —— The Science and Art Department, (letter to the Editor,) G. Sturt, vii. 218
South-West London Polytechnic Art School, vii. 226
Spain, Art and Artists of :—
de Riquer, Alijandro, A Spanish Painter, F. de Arteaga y Pereira, xix. 180
as a Sketching Ground, F. Brangwyn, i. 12, 72
Spanish Writing-Book, A, of the Sixteenth Century, E. F. Strange, x. 47
Sparrow, W. S., The Art of Mrs. William De Morgan, xix. 221
—— —— Constantin Meunier, the Artist of the Flemish Collieries, xi. 75
—— —— English Art and M. Ferdinand Khnopff, ii. 203
—— —— Herr Toorop's *The Three Brides*, i. 247
—— —— Ralph Peacock and his Work, xxi. 3
—— —— Some Drawings by Mrs. (Edith) Farmiloe, xviii. 172
—— —— William De Morgan and his Pottery, xvii. 222
Speed, Harold, The Work of, A. L. Baldry, xv. 151
Spence, E. F., Some Leaves from Dudley Hardy's Sketch-Book, viii. 33
Sporting Cups and Trophies, Suggestions for the Improvement of, xix. 156, xx. 37, xxi. 21
Stained Glass Designs by Frank Brangwyn, xvi. 252
— — — Gerald Moira, xviii. 18

Stanmore Hall, The Arras Tapestries of the San Graal at, xv. 98
Steel Work, Old, Chased and Embossed S. Gardner, xxi. 105
Steer, P. W., Paintings by, at the Goupil Gallery, 1894., W. Sickert, ii. 223
Steinlen as a Lithographer, G. Mourey, xii. 251
—— Some Drawings by, xvi. 18
Stencilled Fabrics for Decorative Wall Hangings (Mr. A. Silver's work), v. 181
Stencilling as an Art, E. F. Strange, iii. 71
—— Japanese, Tuer *cited* on, iii. 148
Stephens, W. Reynolds-, A Few Words to Fellow Art-Workers upon the Proposed Artistic Copyright Bill, xvi. 120
—— —— The Work of, A. L. Baldry, xvii. 75
Stevenson, R. A. M., The Growth of Recent Art, i. 7
—— —— *the late*, A. D. Peppercorn, An Appreciation, xxi. 77
—— —— William Stott of Oldham, iv. 3
Stockholm Exhibition, 1898., Swedish Art at, Count Birger-Mörner, xii. 36
Stokes, F. W., A Painter in the Arctic Regions, interview with, v. 209
Stokes, Mrs. Adrian (Marianne Stokes), The Art of, Harriet Ford, xix. 149
Stone Cutting and Carving: Cottage Tablets, W. Hogg, i. 201
Stott, Edward, The Work of, J. S. Little, vi. 71
—— William, of Oldham, R. A. M. Stevenson, iv. 3
Strachey, H., Mrs. W. Chance's Studies of Cats, x. 106
Strange, E. F., A New Designer for Metal-Work (H. S. Pepper), iii. 142
—— —— The Rood-Screen of South Pool Church, iv. 192
—— —— Some Old Wrought-Iron Work (*ill.* H. S. Pepper), xii. 247
—— —— A Spanish Writing Book of the Sixteenth Century, x. 47
—— —— Stencilling as an Art, iii. 71
—— —— Textile Patterns from Suffolk Rood-Screens, xv. 241
Students of the Glasgow School of Art, Some Work by, xix. 232
Students' Work at South Kensington, Exhibition of, i. 208
Studies, by Sir Edward Burne-Jones, vii. 199, xiv. 38
—— of Cats by Mrs. W. Chance, H. Strachey, x. 106
—— by Japanese Artists, F. Dillon, iii. 35
—— of a Lemon Tree, Sir F. Leighton, iii. 24
—— by a New "Character" Draughtsman, J. T. Wright Manuel, ii. 218
—— by Lord Leighton, ix. 106
Studio, A, of Design, An interview with Mr. A. Silver, iii. 117
—— Gossip, Laodicean, i. 36
Studios, Afternoons in, *see* Afternoons in Studio
Studio Talk (*see also* Art Notes, Occasional Notes, *etc.*), vi. 53, 119, 178, 241, vii. 46, 109, 171, 235, viii. 38, 112, 167, 237, ix. 62, 134, 206, 288, x. 52, 125, 184, 247, xi. 47, 124, 193, 265, xii. 51, 118, 187, 266, xiii. 38, 108, 185, 263, xiv. 50, 122, 196, 282, xv. 44, 127, 189, 272, xvi. 44, 123, 192, 265, xvii. 44, 122, 187, 266, xviii. 59, 131, 197, 281, xix. 43, 119, 187, 262, xx. 46, 107, 180, 266, xxi. 52, 123, 200, 259
Adelaide, xiii. 56, xv. 49, xvi. 140
Amsterdam, xvi. 276, xvii. 280
Antwerp, xv. 201, xvi. 59, xvii. 192, 281, xviii. 62, xix. 282, xx. 60
Australia, xiii. 56
Basle, vii. 186, xvi. 209
Berlin, vi. 56, 123, 184, 250, vii. 52, 117, 187, viii. 114, 246, ix. 148, 294, x. 135, 198, 263, xi. 127, 270, xii. 56, 123, xiii. 50, 119, 270, xiv. 134, xv. 127, 204, 284, xvi. 139, 288, xvii. 195, xviii. 140, xix. 280, xx. 52, xxi. 67, 142, 205
Birmingham, vi. 54, 181, 243, vii. 112, 177, 244, viii. 45, 240, ix. 207, x. 132, xi. 124, xii. 121, xiii. 193, xiv. 133, xvi. 199, xviii. 134, xix. 56, 273, xxi., 205
Bordeaux, xvi. 290, xix. 198
Boston, U.S.A., vii. 248
Bournemouth, xix. 272
Bristol, vi. 245, xvii. 126, 271, xix. 204, xx. 49
Bruges, xxi. 205
Brussels, vi. 55, 124, 184, 248, vii. 50, 116, 183, 245, viii. 48, 118, 177, 248, ix. 144, 212, 291, x. 58, 128, 194, 258, xi. 64, 124, 200, 268, xii. 56, 126, 197, 271, xiii. 49, 117, 199, 272, xiv. 66, 204, xv. 56, 134, 202, xvi. 61, 134, 210, 282, xvii. 58, 200, 276, xviii. 64, 143, 207, xix. 61, 135, 197, 281, xx. 59, 125, 276, xxi. 140
Budapest, xvi. 130, 209, xvii. 202
Canada (*see also* Toronto), xvii. 62, 206, xviii. 210, xix. 69, 206, xx. 132, 192
Christiania (*see also* Norway), xx. 125
Conway, vii. 113
Copenhagen, xii. 58, 266, xv. 137
Cornwall (*see also* Newlyn *and* St. Ives), xvi. 200
Crefeld, xiii. 203
Darmstadt, xix. 63
Dresden, vi 56, 121, 252, vii. 119, 181, 247, viii. 50, ix. 66, x. 134, xi. 57, 199, xiii. 50, 125, 202, 287, xv. 202, xvi. 288, xvii. 135, xviii. 205, xx. 122
Dublin, vi. 246, x. 257, xiii. 269, xix. 122, 204, xx. 115, xxi. 204
Dundee, xii. 192
Düsseldorf, xii. 53, 193, 269, xiii. 52, xiv. 202, xv. 281
Edinburgh, vii. 174, xii. 189, xiii. 48, xvi. 203, xx. 269, xxi. 269

Studio Talk—
Falmouth, xix. 268
Florence, iii. 184, ix. 292, x. 132, 265, xi. 52, xii. 128, xiii. 121, xv. 139, xvii. 59, 132, xxi. 60
Geneva, xiv. 63
Ghent, xix. 70
Glasgow, vi. 56, 119, 182, 244, vii. 50, 113, 174, 245, viii. 174, ix. 140, 208, x. 54, 192, xii. 192, xiii. 114, xiv. 58, 134, xv. 276, xvi. 55, 206, xix. 48, xx. 50, 118, xxi. 55
Hague, The, xvi. 208
Hamburg, xx. 129
Helsingfors, Finland, x. 61, xiii. 120
Holland (*see* Amsterdam, Hague, Utrecht), ix. 146, 214, x. 132, 198, xi. 130, xv. 59, xvi. 208, 276, xvii. 195
Japan, *see* Tokio
Johannesburg, xvii. 205
Kiel, xxi. 64
Leipsic, xx. 126
Liverpool, xiii. 188, 269, xiv. 56, 132, 200, 286, xv. 54, 127, 197, xvi. 54, 130, 272, xvii. 48, 187, xviii. 134, 199, xix. 58, 128, xx. 52, 195, 272, xxi. 59, 135, 265
London, vi. 53, 119, 178, 241, vii. 46, 109, 171, 235, viii. 38, 112, 167, 237, ix. 62, 134, 206, 289, x. 52, 130, 184, 247, xi. 47, 119, 193, 265, xii. 118, 187, 276, xiii. 38, 108, 185, 263, xiv. 50, 122, 196, 282, xv. 44, 127, 189, 272, xvi. 44, 123, 192, 265, xvii. 44, 122, 187, 266, xviii. 59, 131, 197, 281, xix. 43, 119, 187, 262, xx. 46, 107, 180, 266, xxi. 52, 123, 200, 259
Manchester, vii. 244, x. 256, xiii. 196, xiv. 284, xvi. 199, xvii. 48, 125, xx. 112
Melbourne, ix. 69, xi. 131, xiii. 56, xvii. 65, 202, xviii. 11, xix. 131, 210, 272, xx. 130, 277
Milan, vi. 253, vii. 52, 120, viii. 47, xi. 56, xix. 274
Munich, vi. 250, vii. 53, 118, 180, 248, viii. 50, 119, ix. 65, 148, x. 58, 200, xii. 194, xiii. 126, xvi. 63, 284, xvii. 56, 278, xviii. 203, xix. 136, xxi. 138, 276
New York, viii. 175
Newcastle-under-Lyme, xii. 122
Newcastle-upon-Tyne, xix. 272, xx. 113
Newlyn, vi. 54, 121, 246, vii. 49, 113, 177, viii. 43, 244, ix. 207, x. 194, xiii. 195
Norway (*see also* Christiania), xiii. 197, xx. 125
Nottingham, xx. 114
Oxford, xii. 191
Paris, vi. 55, 122, 186, 247, vii. 51, 115, 178, 246, viii. 46, 115, 181, 244, ix. 67, 145, 211, 289, x. 55, 125, 195, xi. 58, 195, 269, xii. 59, 125, 198, 276, xiii. 115, xiv. 59, 138, 208, xv. 56, 199, 282, xvi. 64, 132, 207, 280, xvii. 49, 190, 272, xviii. 89, 138,
Studio Talk—
200, 288, xix. 60, 131, 195, 276, xx. 119, xxi. 125, 281
Perth, Western Australia, ix. 151
Philadelphia, xx. 196
Prague, xviii. 66, xix. 70
Reading, xiv. 200
Ringwood, xv. 50
Rio de Janeiro, xi. 202, xiii. 55, xv. 205, xviii. 208
Rome, vi. 253, xxi. 274
St. Ives, vi. 182, 246, vii. 49, 176, viii. 242, xiii. 196
St Petersburg, xiii. 126, xv. 133, xviii. 290
Sheffield, viii. 171
Siena, xxi. 63
Stockholm, x. 201, 260, xi. 266, xii. 275, xvi. 207, xvii. 57, xviii. 141, xx. 128, xxi. 142
Strasbourg, xxi. 67
Stuttgart, xiii. 200
Sydney, N. S. W., ix. 71, x. 137, xiii. 56, xv. 197, xvi. 59, xviii. 289
Tokio, xx. 134
Toronto, xvii. 206
Turin, xiv. 212, xxi. 269
Utrecht, xvi. 208
Venice, vi. 184, viii. 48, xi. 128, xvi. 139, xvii. 198
Vienna, vii. 178, viii. 180, ix. 214, x. 60, 264, xi. 131, xii. 51, 196, xiii. 54, xiv. 64, xv. 130, xvii. 54, 127, xviii. 140, xix. 198
Warrington, xi. 124
Sturdee, Percy (An English Artist in Japan), viii. 162
Sturt, G., The Science and Art Department, South Kensington, (letter to the Editor,) vii. 218
Suburban House, The Fireplace of the, M. H. Baillie Scott, vi. 101
—— Houses designed by E. Newton, xvii. 157
—— —— —— by C. F. A. Voysey, Notes on, H. Townsend, xvi. 157
Suffolk Rood-Screens, Textile Patterns from, E. F. Strange, xv. 241
Suggestions for the Improvement of Sporting Cups and Trophies, xix. 156, xx. 37, xxi. 21
Sumner, Heywood, The Work of; Sgrafito Decorations, Gleeson White, 153
Swan, J. M., Drawings by, A. L. Baldry, xi. 236
Sweden; Art and Artists of:—
Swedish Art at the Stockholm Exhibition, 1897., Count Birger-Mörner, xii. 36
—— Landscape Painter, A Modern, Prince Eugen, Tor Hedberg, xii. 162
Thaulow, Fritz, The Man and the Artist, G. Mourey, xi. 3
Zorn, Anders, A Swedish Painter and Etcher, C. G. Laurin, xiii. 164
Swiss Medallist, A: L. Landry, L. Forrer, xvii. 87
Swynnerton, J. W., A Fountain by, ii. 130

T

TANAGRA Terra-Cottas, M. B. Huish, xiv. 97
Tangier as a Sketching Ground, N. Garstin, xi. 177
Tapestry, *see* Arras Tapestries
Tapestry-Weaving, The Revival of, interview with W. Morris, A. Vallance, iii. 99
Taste, The, for Trifles, ii. 131
Taxidermy as an Art, F. Miller, ii. 160
Teapot, A Thibetan, i. 151
Technique in Glass-Painting, H. A. Kennedy, i. 245
Terra-Cottas, Tanagra, M. B. Huish, xiv. 97
Textile Art (*see* Arts and Crafts Society):—
Arras Tapestries of the San Graal at Stanmore Hall, xv. 98
Embroideries:—
Embroidered Book-Covers, English, C. Davenport, ii. 208
Embroidered Decorations by Hermann Obrist, Mary Logan, ix. 98
Leek Embroidery Society, with Illustrations of its work, K. Parkes, i. 136
The Ornamentation of Textiles: Mme. Paul Errera's Collection at Brussels, O. Maus, xix. 255
Scandinavian, xxi. 190
Spitalfields Brocades, A. Lazenby Liberty, i. 20
Tapestry Weaving, A. Vallance, iii. 99
—— Patterns from Suffolk Rood-Screens, E. F. Strange, xv. 241
Thayer, Abbott H., An American Painter, Mrs. A. Bell, xv. 247
Thaulow, Fritz, The Man and the Artist, G. Mourey, xi. 3.
Theatre Programmes, Some French, Illustrated, G. Mourey, x. 237
Thibetan Teapot, A, i. 151
Thoma, Hans, and his Work, Dr. H. W. Singer, x. 79
Thomson, G., Henry Herbert La Thangue and his Work, ix. 163
—— —— The Sketch-Book in the Street, i. 187
—— William, Leaves from the Sketch-Book of, xvi. 101
Three Vernets, The, Joseph, Carle, Horace, A. Dayot, xiv. 28
Tiffany Glass, *see* Industrial Arts of America
Tomson, A., A Dutch Etcher, — Bauer, xix. 38
—— —— A First Impression of the Royal Academy, 1893., i. 77
—— —— Mr. Joseph Pennell's "The Devils of Notre Dame," ii. 180
—— —— Pictures and Studies of Cats by, at the Dutch Gallery, 1893., ii. 65
—— —— The Work of William Estall, xii. 73
Toorop's *The Three Brides*, W. Shaw Sparrow, i. 247
Townsend, C. F., Photographic Studies of Foregrounds, iv. 155
—— C. H., "Cliff Towers": A House on the Devonshire Coast, xiii. 239
—— —— The Value of Precedent, iv. 88
—— H., American and French Applied Art at the Grafton Galleries, 1899., xvii. 39
—— —— Architectural Notes, i. 37, 161
—— —— An Artistic Treatment of Cottages, vi. 29
—— —— The Arts and Crafts Exhibition Society at the New Gallery, 1893., ii. 3
—— —— Notes on Country and Suburban Houses designed by C. F. A. Voysey, xvi. 157
—— —— Scheme of Decoration for a Bachelor's Room, *ill.* G. M. Ellwood, xvi. 243
—— —— Some Alterations and Additions to a House in Glasgow, xviii. 34
Trifles, The Taste for, ii. 131
Truth, The, about Lithography, J. Pennell, xvi. 38
Tuke, H. S., at Falmouth, v. 90
—— —— A Day in Falmouth Harbour, iii. 76
Turner, J. M. W., *see* "Liber Studiorum"
Two Paynes, The, A. Dobson, ii. 155
Typographic Etching Co., Drawing for Reproduction, i. 66
Typographical Art (*see* Book-Plates, Colour Printing, Illustrations, *etc.*):—
Printed Book, The, and its Decoration, ii. 140
—— Some Volumes on, *see* Review

U

UTAMARO, The Art of, S. Bing, iv. 137
Uzanne, O., Eugène Grasset and Decorative Art in France, iv. 37
—— —— Modern Colour Engraving, with Notes on Some Work by Marie Jacounchikoff, vi. 148
—— —— On the Drawings of Georges De Feure, xii. 95

V

VALLANCE, A., British Decorative Art in 1899. and the Arts and Crafts Exhibition, xviii. 37, 104, 179, 247
—— —— Christmas Decorations, ii. 105
—— —— A Designer of Paper Hangings, an interview with Walter Crane, iv. 76
—— —— Embroideries, Textiles, and Wall-papers at the Arts and Crafts Exhibition, New Gallery, 1893., ii. 18
—— —— The Home Arts and Industries Association at the Albert Hall, 1894., iii. 150
—— —— Mr. Arthur H. Mackmurdo and the Century Guild, xvi. 183

Vallance, A., Of Some Old Keys, ii. 199
—— —— The Revival of Tapestry-Weaving: An Interview with W. Morris, iii. 99
—— —— Salon of the Rose + Croix: Paris, 1893., i. 158
Value of Precedent, The, C. H. Townsend, iv. 88
Venetian Art, *see* Lotto, Lorenzo
—— —— (New Gallery, 1894.), F. Wedmore, iv. 147
Venetians, the, The Colouring of, H. T. Schäfer, xi. 222
Venice as a Sketching Ground, F. Richards, iii. 170
Vernets, The Three, Joseph, Carle, Horace, A. Dayot, xiv. 28
Versailles, The Early Fountains at, P. de Nolhac, xix. 21
Victorian Gallery, A, A Suggestion for Commemorating the Longest Reign on Record, ix. 260
—— —— (Editor's Room), Some Further Explanation of the Scheme, x. i.
—— —— —— —— Proposal, Mr. Henry Tate and the, x. ii.
—— —— —— —— Opinions and Suggestions, x. ix.
—— —— —— —— Suggestion, The, x. xvii.
Vienna, Modern Fine and Applied Art in, W Schölermann, xvi. 30
Village Architecture in England (*see also* Cottages), Evolution of, G. L. Morris, x. 177
Voss, Carl, Leaves from the Sketch-Book of, xviii. 241
Voysey, C. F. A., Architect and Designer, An interview with, i. 231
—— —— An Artist's Cottage Designed by, iv. 34
—— —— Notes on Country and Suburban Houses Designed by, H. Townsend, xvi. 157
—— —— Remarks on Domestic Entrance Halls, xxi. 242
—— —— Some Recent Designs by, vii. 209
—— —— Work of, in the Revival of English Domestic Architecture, xi. 16

W

WAERN, CECILIA, The Industrial Arts of America: The Tiffany Glass and Decorative Company, xi. 156; Tiffany or "Favrile" Glass, xiv. 16
Wall Hangings, Stencilled Fabrics for (A. Silver's Work), v. 181
Wall Paintings by Art Students in the Town Hall, Birmingham, i. 237
Wall Papers, *see* Arts and Crafts Society, Paper-hangings, &c.
—— —— Designs for, by C. F. A. Voysey, vii. 209
Wallis, W., Galleries, National and Provincial (letter) ii. 33
Water-Colour Painters (*see* Ball, Jungmann, Morikawa Sobun, Sho-Tei, *etc.*):—
Fulleylove, J., Drawings by, of Greek Architecture and Landscape, vii. 77
James, F. E., F. Wedmore, xii. 259
Ruskin, John, as Artist and Art Critic, A. T. Cooke, xix. 77
Watson, C. J., The Work of, Gleeson White, ix. 3
—— Print, *The Harpies*, by J. D. Batten, Letter on from the same, x. 50
Water-Colours, Wood-Cut Printing in, Interview with J. D. Batten, iii. 144
—— —— —— After the Japanese Manner, iii. 101
Waterhouse, J. W., his painting, *Hylas and the Nymphs*, x. 243
—— —— and his Work, A. L. Baldry, iv. 103
Waterlow, E. A., Collection of Artists' Treasures, A. L. Baldry, xviii. 91
Watson, C. J., Etchings by, ii. 41
—— —— The Work of, Gleeson White, ix. 3
Watts, Mrs. G. F., A Mortuary Chapel Designed by, xiv. 235
Way, T. R., Mr. Whistler's Lithographs, vi. 219
—— —— Some Remarks on Artistic Lithography, iii. 17
Webb, M., On Colouring Sculpture, iii. 80
—— —— On Gesso, and Some Designs in a Competition for a Finger-Plate, iii. 153
Wedmore, F., The Art of the Pastellist, v. 100
—— —— Expressive "Line," xiv. 172
—— —— Mr. Francis E. James's Water-Colours, xii. 259
—— —— The New English Art Club, iv. 71, vi. 213
—— —— The Responsibility of Painting, iii. 6
—— —— The Royal Society of Painter-Etchers, v. 22
—— —— —— —— of Painters in Water-Colours, 1894., iv. 121
—— —— Some Portraits seen this Season (1895.), v. 119
—— —— Some Younger Etchers, vi. 83
—— —— Venetian Art, iv. 141
—— —— The Work of Alfred East, vii. 133
West, J. Walter, The Work of, A. L. Baldry, vi. 139
Whistler, J. McN., A Chat with, iv. 116
—— —— Lithographs of, T. R. Way, vi. 219
White, Gleeson, The Coloured Prints of W. P. Nicholson, xii. 177
—— —— An Epoch-Making House (A. A. Ionides'), xii. 102
—— —— The Artistic Decoration of Cloth Book-Covers, iv. 15
—— —— The Home Arts and Industries Association at the Albert Hall, 1896., viii. 91

White, Gleeson, The Making of Monograms, v. 185
—— —— Mr. Gerald Moira's Paintings and Bas-Relief Decoration, xii. 223
—— —— The National Competition, South Kensington, viii. 237
—— —— The National Competitions at South Kensington, 1898., xiv. 263
—— —— The Posters of Louis Rhead, viii. 156
—— —— Some Glasgow Designers and their Work, xi. 86, 227, xii. 47, xiii. 12
—— —— Some Recent Book-bindings by T. J. Cobden-Sanderson and Miss E. M. MacColl, x. 40
—— —— Some Recent Book-Plates, vii. 93; *do.* mostly Pictorial, x. 110
—— —— The Work of Mr. Byam Shaw, x. 209
—— —— The Work of Heywood Sumner; Sgrafito Decorations, xiii. 153
—— —— The Work of Charles J. Watson, ix. 3
—— —— Obituary Notice of, xv. 141
William Stott of Oldham, R. A. M. Stevenson, iv. 3
Wilson, Paton, Decorative Illustration with Especial Reference to the Work of, iii. 182
Women in Art, *see* Beaux, C.; Brickdale, E. F.; Chance, Mrs. W.; Dawson, Mrs. N.; De Morgan, Mrs. W.; Farmiloe, Mrs.; Forbes, Mrs.; Lady Artists in Germany; McColl, Miss E. M.; Potter, Miss B. D.; Reed, Miss E.; Rowe, Mrs. Jopling; Stokes, Mrs. Adrian
Wood, Esther, The Home Arts and Industries Exhibition, 1899., xvii. 99
—— —— The Home Arts and Industries Exhibition at the Albert Hall, 1900., xx. 78
—— —— The Leeds Arts and Crafts Exhibition, 1900., xxi. 253
—— —— Manchester Arts and Crafts Exhibition, 1898., xv. 121
—— —— The National Competition at South Kensington, 1899., xvii. 251, 1900., xx. 249
Wood, Esther, On Some Recent Examples of Chromo-Xylography, xxi. 95
—— —— (joint-author), *see* Morris, G. Ll.
Wood-Carving, The Art of, G. Frampton, xii. 43, 155
—— —— Art, The School of, at South Kensington, i. 56
—— —— Bench-Ends, A Few Notes on, J. H. Blamey, xx. 236
—— —— Early Scandinavian, J. R. Allen, x. 11, xii. 82
—— —— A Japanese Course of Instruction in Editor (C. Holme), v. 74, 114, 152, 190, 221
—— —— Maori, C. J. Prætorius, xxi. 15
—— —— Rood Screen, South Pool Church, E. F. Strange, iv. 192
Wood-cut Printing in Water-Colours after the Japanese Manner, iii. 110
—— —— in Water Colours, interview with J. D. Batten, iii. 144
Wood-Engraving and Engravers, The Future of, A. L. Baldry, xiv. 10; Letter on, A. Comfort, xiv. 195
—— —— Lepère, Auguste, G. Mourey, xii. 143
Woodwork (*see* Furniture, Wood Carving, *etc.*), French, at South Kensington, vi. 26
Wratislaw, T. The Photographic Salon at the Dudley Gallery, 1893., ii. 68
Writing Book, A Spanish, of the Sixteenth Century, E. F. Strange, x. 47
Wrought-Iron Work, Some Old, E. F. Strange, *ill.* H. F. Pepper, xii. 247

Z

ZILCKEN, P., The Late Jacob Maris, xviii. 23
Zorn, Anders, A Swedish Painter and Etcher, C. G. Laurin, xiii. 164

ARTISTS AND ILLUSTRATIONS

A

ABBEY, E. A., Illustrations by "She Stoops to Conquer"), xviii. 97
Ackermann, A. G., Painting by, *A Path through Trees*, xix. 120
Ackery, Maude M., Design for Silver Toast-rack by, xvii. 258
Adams, H. Isabel, illustration by "Banbury Cross Series," vi. 193
—— S., & Son, Leaded Glass by, xx. 116, 117
—— T., Mirror, in hammered Brass and Oak, executed by, xx. 84
—— —— Newspaper Rack executed by, xvii. 104
Aiken, J. M., Design for Carved Wood Settle by, xvii. 267
Ainsworth, P., Embroidered Panels designed by, xvii. 124
Aldridge, A., and others, Washstand in Oak and Pewter made by, xx. 82
Alexander, J W., Paintings by: *The Divan*, facing xx. 71; *Flowers*, xix. 96; *The Mirror*, xx. 71, *Peonies*, 75
—— —— Portraits: *of a Child*, xx. 73, *of a Girl*, 72; *of a Lady*, xiii. 249, *another*, 251; *of Mr. Mosenthal*, xx. 76, *The Reader*, 74
Alexandre, —, Photograph by, *The Camp Fire*, vi. 249
Alfieri, B., Illustrations by, to "Half Hours with the Camera," i. 164
Algraphs (*see also* Lithographs) by S. van Gravesande, xi. 243–6; *Decline of Day*, 247
Allan, C. A., Prize Design for Wall-paper, i. 250
Allen, C. V., Design for Tiles by, xx. 51
—— Kate, Design for Silver Chatelaine by, xvii. 268
—— Olive, Design for Catalogue-Cover, xx. 199
Almanac, Drawing for an, E. van Averbeke, xx. 60
— — — — K. Collens, xx. 60
Alms-box, W. Cave, xviii. 181
Alphabets, Gothic capitals and "lower case" letters, G. White, v. 186, Monograms by, 188
Altar in Terra-cotta, designed by Mrs. G. F. Watts, executed by the Compton Class, *Home Arts and Industries*, xvii. 103
Altar-cloth (*see also* Embroidery) in Leek Embroidery, designed by G. Horsley, i. 137
—— —— in Leek Embroidery, designed by N. Shaw, i. 138
—— —— of St. Edward's Church, Leek, i. 138
—— —— design for, by Florence H. Wood, xiv. 276
Altar Frontal, painted by W. Reynolds-Stephens, *Nineteenth Century Worship of Christ*, xvii. 81
Alvey, B. A., Panel of a Screen by, xvi. 198
Aman-Jean, E., Drawing in Colours, viii. *facing* p. 198
—— —— Paintings by: *Jeanne d'Arc*, viii. 201, *La Jeune Fille au Paon*, 200; *La Loge*, xix. 104. *Portraits: of Mme. Aman-Jean*, viii. 196, *of M. Dampt*, 198, *of Mme. Téry*, 203, *of Mlle. Claudius Jacquet de la Verrière*, 199, *Seule*, 17; *Vénitiennes*, xvii. 24
—— —— Photograph of, viii. 197
American Art Magazines, Reproductions from, i. 144–6
— — — Title-pages of, i. 143, 147
—— Opalescent Glass, Window in, by Baron A. Rosenkrantz, x. 53
Anderson, A., Painted Screen by, *Night Dew and Sun Rays*, xii. 275
Andri, F., Pastel by, *Galician Peasants*, xvii. 130
Angelo, M., Drawing in red chalk by, *The Arcieri* (*reproduced in Black and White*), from "Michael Angelo Buonarotti," ii. 108
Angus, Christine, Drawings and designs by, xx. 197–8
—— —— Illustration of *Nursery Rhyme*, xvii. 188
Animals (*see* Cats), Studies of, by B. Rivière: Bears, v. 125, Dogs, 124, Lions, 127
—— Studies of, by H. Moore, xiii. 223–31
Annan, J. Craig, Photographs by: *Beach*, *Zandvoort*, ii. 68; *Italian Street Scenes*, iv. 33, *Maidie*, 61; *Portrait Studies*, vi. 113, 116, *Snapshot*, 114
—— T. Craig, Photographs by (from Life): iii. 16, (from Nature), 15; *Reflections—Amsterdam*, ii. 103
Anquetin, Lithograph by, iii. 18
Ansell, W. H., Gesso Door-Plate designed by, iii. 154
Antique Glass, Dwarf Screen in, by W. J. Pearse, xv. 123

Antocolsky, M., Sculpture by: Group: *Sister of Mercy Tending a Wounded Soldier*, xi. 215, *Head of Christ*, 219, *Monument to a Child*, 218; Statues: *Christ before the People*, xi. 221; *Death of Socrates*, 217, *Satan* (head only), 223, *Spinoza*, 216, *A Warrior* (head only), 222
Antwerp School of Art, Corridor, i. 141
— — — Life Class at, i. 141
— — — Portraits of the Directors, i. 142
Appleton, Alice M., Design for Plaque based on Flowering Plant, xi. 250
Appleyard, F., Decorated Lunette by, *Spring Driving out Winter*, awarded R.A. Prize, xix. 123, Study for the same, 122
—— —— Painting by, awarded Turner Gold Medal, R.A., *Incoming Tide*, xix. 123
—— —— Prize design for Wall-paper, i. 250
—— —— Silver Cups by, xxi. 21
—— Helena, Design for Printed Silk by, xx, 251
Appliqué Work (*see also* Embroidery, Needlework):—
Banner in Silk, by R. A. Dawson, xiv. 271
in Cloth, Door Hanging designed by A. Wallander, xx. 129
Cushion in: designed by F. Aubert, x. 123
—— —— by W. and Mrs. Reynolds-Stephens, xvii. 83
Panel, design for, by E. Ingram Taylor, xviii. 278
Portières designed by G. Blount, executed by Kate Shawyer, and by the Haslemere Class, xi. 112, 113
Portière by Mary G. Houston, xvii. 250
Workbags by Miss McBeth, xix. 234, 236
Appliqué Embroidered Tapestry, designed by G. Blount, executed by Mr. and Mrs. Blount's Peasant Embroiderers, xx. 81
—— and Embroidery, Panel in, by Mabel B. Keighley, xvii. 257
—— and Embroidered Portière, Design for, by H. T. Wyse (printed in Colours), xiv. 217
Aquatint by A. H. Haig, *Leon Cathedral*, vii. 171
Architecture (*see* Artistic Houses, Doors, Home, Houses):—
Bishopsgate Institute, design for, by C. H. Townsend, v. 39
Country House, design for, by R. Longden, xx. 263
—— —— drawings and plans, by M. H. Baillie Scott, xix. 31–3 (in Colour), 35–7
—— and Suburban Houses designed by C. F. A. Voysey, xvi. 158–63
Palace Gate House, exterior and interior of, designed by C. J. H. Cooper, xvi. 90–9
Public Library, A, Design for, by P. E. Newton, iv. 155
Arctic Scenes, Paintings by F. W. Stokes, v. 208–11, 213
Armstrong, F. A. W. T., Painting by, *Temple Tower, Bristol*, vi. 245
Arms of the Silk Throwsters of London, i. 23
Arras Tapestry (*see also* Tapestry), designed by Sir E. Burne-Jones, executed by Morris & Co., *Salisbury Angels*, v. 133, xii. 205, 207
—— —— at Stanmore Hall, *The San Graal Series*, xv. 99–103
—— —— designed by W. Morris, ii. 2
"Art, L', Nouveau," Paris, Designs in Jewellery, by E. Colonna, executed by, xvii. 43–6
Art of 1900, Paintings by:—
Boughton, G. H., *By the Dark Waters of Forgetfulness*, xx. 21
Bramley, F., *Through the Mist of Past Years*, xx. 22
Brangwyn, F., *Charity*, xx. 36
Clausen, G., *Setting up Sheaves*, xx. 25
Collier, Hon. J., *Portrait of Miss L. Alma-Tadema*, xx. 32
East, A., *A Morning Moon*, xx. 26
Forbes, S., *Attelage Basque*, xx. 27
Gotch, T. C., *The Dawn of Womanhood*, xx. 34
La Thangue, H. H., *The Water-Plash*, xx. 28
Priestman, B., *The Watering Place*, xx. 33
Sargent, J. S., *Portrait of Major-General Ian Hamilton*, xx. 23
Shannon, J. J., *Portrait of Mrs. Shannon*, xx. 31
Solomon, S. J., *Equipped*, xx. 30
Speed, H., *Cupid's Well*, xx. 29
Waterhouse, J. W., *The Awakening of Adonis*, xx. 35
Waterlow, E. A., *Pastorale Provençale*, xx. 24
Artistic Houses, i. 214–23, 225–8, 237
Artist's Bungalow, Sketches and Plans of, R. A. Briggs, iii. 21–5
Arts and Crafts Exhibition at Hirschwald's Gallery, Berlin, View of, xiii. 118
Ashbee, C. R., Cabinet designed by, xviii. 120
—— —— Cast-iron Fireplaces designed by, xiv. 253–6
—— —— Design for Mantelpiece Frieze, on vellum, v. 128
—— —— Jewellery designed by, xviii. 123–5
—— —— —— and Clasps designed by, ix. 131
—— —— —— and Metal Work by, ix. 128
—— —— Lectern designed by, xviii. 118
—— —— Music Cabinet designed by, ix. 196
—— —— Silver Cups, &c., designed by, xviii. 120–2; xix. 156–61
—— —— —— Dish and Pierced Bowl designed by, ix. 130
—— —— —— Spoons designed by, ix. 129
—— —— Title page, i. 39
—— —— Writing Cabinets designed by, xviii. 119

Aubert, F., *see also* Charpentier, A.
—— —— Carpets by, x. 119, 125, xix. 194
—— —— Cushion in Appliqué Work designed by, x. 123
—— —— Embroidered Silk Wall-hangings by, xi. 43
—— —— Printed Velvets by, xii. 200–1
—— —— Screen Embroideries by, xi. 41
—— —— Wall-hangings by, x. 119, 121, 125
—— —— Wall-papers and Frieze by, xiii. 86–7
—— —— Silk Velvet, &c., designed by, xvii. 273
—— —— Woven Fabric by, xvii. 274
Aumonier, J., from a Photograph, xx. 141
—— W., Carved Wood Columns, xviii. 265
—— —— —— —— Hall Seat by, xviii. 266
—— —— —— —— Panel by (*Ship*), xviii. 267
Auriol, G., Illustration for Music-Cover by ("Vielles Chansons de France"), xv. 98
Aust, S., Woodwork and Fretwork by, ix. 268
Austin, Miss (Mrs. Jopling-Rowe's Studio), Study of Lion's head by, vii. 44
Austrian Exhibition, Paris Exhibition, 1900., Interiors in, by various artists, xxi. 114, 117, 118, 120–2
Auto-lithographs, *see also* Algraphs, Lithographs, *etc.*
—— —— in colours by P. Baum, *Winter* (printed in Colours), xv. 263
—— —— by R. Anning-Bell, *Battledore* (printed in Colours), x. *facing* 110; *The Music-Score*, xvi. 193
—— —— in four Colours by Bellery-Desfontaines, *L'Imploration* (printed in Colours), xiii. 214
—— —— by F. Brangwyn, *The Goat-herd*, xii. 9
—— —— by H. Daur, *Cypresses in Evening light* (printed in Colour), xvi. 171
—— —— by F. F. Foottet, xx. 266, 269 (in Colours), 267
—— —— by N. Garstin, *Girl's Head*, vii. 119
—— —— by Col. Goff, *Harbour Scene*, vii. facing p. 20
—— —— by O. Hall, *Windy Day*, xi. 53
—— —— by J. McC. Hamilton, *Portrait of Mr. Gladstone* (printed in red), xiv. 135
—— —— by C. E. Holloway, *A Street in Venice*, xi. facing 126
—— —— in colours, by G. Kampmann, *Sunset behind Trees* (printed in Colours), xvi. 165
—— —— by F. Khnopff, *Girl playing the Violin*, xiv. *facing* 194; *Head of Young Woman*, xii. facing p. 272
—— —— by H. H. La Thangue, *Gleaner*, ix. facing p. 176
—— —— by A. Lepère, *L'Homme au Filet*, xvii. 50
—— —— in Colours by A. Lunois, *La Sevillana*, (printed in Colours), xi. 37
—— —— by G. McCulloch, *The Dreamers*, xv. 11
Auto-lithographs, by J. Pennell, *Early Evening Effect, Paris Exhibition*, xxi. 197; *Egliston Abbey*, xvi. 41; *Castle on Rock*, x. facing p. 230; *Windmills near Rotterdam*, xiii.; between 114 and 115
—— —— by B. Priestman, *Fishing Boat in Rough Weather*, xiv. 83
—— —— by A. Rassenfosse, *Girl Dressing* (printed in Colours), xiii. 181
—— —— by Byam Shaw, *The Knight and his Companions* (printed in red), xiv. *facing* 234
—— —— by R. Sterl, *Dammerung*, xii. facing 130
—— —— by J. Veber, *Woman's Face covered by her Hand*, xvii. after 124
—— —— by C. J. Watson, *Coutances*, iv. facing p. 10
—— —— by J. McNeill Whistler, *A Shoeing Smithy*, x. facing 36
Averbeke, E. van, Drawings for an Almanac by, xx. 60

B

Baars, J. H., Medals by, xvii. 280, 281
Babb, J. S., Dado Panel in De Morgan ware designed by, xvii. 226
—— S., Plaster Panel by, *Vintage*, xvi. 127
—— S. N., Sculpture by, Group, *Æneas Leaving Troy*, xviii. 288
Bacher, R., Buckle in Silver by, xvi. 31
Bader, W., Painting by, *Heimkehrender Eremit*, xix. 62
Baertsoen, A., Etchings by: *La Grande Rue, Flandre*, xiv. 233, *Vieux Canal*, xiv. 231, *Le Vieux Port, Verre*, 228
—— —— Paintings by: *Devant l'Eglise, Flandre*, xiv. 230; *L'Impasse: Walcheren*, xvi. 66; *Petite Cité au Bord de l'Eau, Flandre*, xix. 96; *Petite Cour, Flandre*, xiv. 232, *La Route Zélandaise*, 233, *Soir sur l'Escaut*, viii. 20; *Soir en Province*, xiii. 274; *Vielles Maisons, Nuage Blanc*, xiv. 234, *En Ville Flamande, le Soir*, 229
—— —— Photograph of, xiv. 227
Bailey, J., *see* Cameron and Bailey
Baker, Miss A., Book-Cover in Embossed Leather designed and partly executed by, xx. 78
—— O., Casket by, xix. 129
—— —— Clasps by, xix. 128
—— —— Hammered Silver Spoons by, xix. 127
Baker's Shop at Ixelles, decorated by MM. Hankar and Crespin, viii. 178
Ball, W., Charcoal Sketch by, *Elstead Bridge*, xvi. 4
—— —— Etchings by: *Cromer Sands*, xvi. 9 *Venice from the Lido*, 5
—— —— Sketches of Egypt, ii. 61–4

Ball, W., Water-Colours by: *Bosham*, i. 184–5; *Misty Evening*, xvi. 3, *Morning Mist in Robin Hood's Bay*, 11, *Norfolk Uplands*, 7, *Petergate, York*, 8
Bandstand (detail of), designed by E. G. Gillick, xx. 115
Bantzer, C., Painting by: *Beim Tanz, Hessische Bauern*, xix. 65
—— K., Painting by: *Going Home through the Fields*, xx. 126
Bare, H. B., Carved Mahogany Panel from the Collection of, i. 230
—— —— Copper Card Tray by, xxi. 134
Barker, Capt. D. Wilson, Photographs of Clouds by, iii. 189
Bartels, H. von, Painting by: *Die Frau des Fischers*, xi. 185
Bartlett, P. W., Sculpture by: *Equestrian Statue of Washington*, xiii. 247, *Statue of Columbus*, 246; *Torso of a Girl*, 245
Bas-reliefs (*see also* Busts, Metal, Sculpture, Statues, Statuettes, *etc.*)
—— by R. Anning Bell, in Coloured Plaster, i. 44, 53–5, ii. 82
—— by A. Charpentier, *Les Boulangers*, x. 162, *Boy Holding Statuette*, 160, *Boy Painting*, 164; *Portrait of A. Carré*, xvi. 29; *Seated Girl Asleep*, x. 160
—— —— in Gilt Bronze, *Les Trois Parques*, xvi. 28
—— by Miss J. Chatwin, *North Wind*, xiii. 194
—— by — Couper, *Mother and Child*, x. 134
—— by J. Dillens, *Physiology*, xvi. 64
—— by H. C. Fehr, in Coloured Plaster, *Literature*, xv. 276, *The Romance of Chivalry*, 275; Panels, Sketches in Wax for, xvi. 198
—— by G. Frampton, Panel, xviii. 53; *Charity*, xvi. 223; *St. Christina*, ii. 158
—— by J. Lagae, *La Ville de Gand*, xiv. 203
—— by C. Meunier, *Brickmakers*, xi. 84, *Collier at Work*, 76 (in Plaster), *Harvest*, 77, *Industry*, 76
—— by Martha A. Onions, Memorial Tablet, vi. 47
—— by A. Point, in Bronze and Enamel, xvii. 193
—— by C. Samuel, *Female Figure*, xiv. 205
—— by C. V. Stapper, in Bronze, *The Octopus*, ix. 292
—— by W. Reynolds-Stephens, in Bronze, *Sleeping Beauty*, xvii. 82, Stand for the same, 79, 84
—— by F. M. Taubman, *Aurora*, vii. 184
Bassett, Miss, Book-cover by, xi. 116, xvii. 48
—— —— —— in Leather work by, vi. 111
—— —— Leather Work of Chair by, viii. 94
Bate, F., Pen and Pencil Drawings by, vii. 228, *Blanche*, 229
—— —— Sketch by, *A Whitening Mill*, ii. 81
Bath, sunk in floor, designed by E. M. Simas (printed in Colours), xvii. 37
Batten, J. D., Chromo-Xylographs by: *Eve and the Serpent*, vii. 37, Blocks, &c., for the same, 36, 39; *Tiger* (printed in Colours), xxi. 97
—— —— Cloth Book-Cover designed by, iv. 20
—— —— Illustration by, from "Saga of the Sea Swallow," x. 139
—— —— and M. Fletcher, Water-Colour Print by, *The Harpies*, x. 51
Bauck, Jeanna, Paintings by: *Portrait of Countess Pocci*, xiii. 94, *The Sedge Song*, 96
—— —— Pen and Ink Sketch by, *Orchard*, xiii. 98
Baudiss, T. Schmuz-, Porcelain-ware by, xix. 136–7
Bauer, M., Etchings by (Oriental Subjects), xix. 38–42
Baum, P., Auto-lithograph in Colours by, *Winter* (printed in Colours), xv. 263
Baxter, A. H. Designs for the Decoration of a Bedroom by, xx. 254
—— Mary D., Design for Damask Table-Cloth by, xvii. 261
Bayes, G., Chess-men designed by, xviii. 269
—— —— Sculpture by, Equestrian Statuette by, *Sirens of the Ford*, xx. 185; Group, *Æneas leaving Troy*, xviii. 287
Bayley, R. H., Book-Plate by, x. 115
Bayliss, J. M., Mural Painting by, in Birmingham Town Hall, i. 239
—— T. H., Illustration by, from "Temple Church," ii. 74
Bazzaro, L., Painting by, *Pace ai Naufraghi*, xi. 56
Beardsley, A., Cloth Book-cover designed by, 20
—— —— Cover of the "Studio" designed by, xiii. 252
—— —— Design for Invitation Card by, v. 219
—— —— Drawings by: *Birthday of Madame Cigale*, i. 15; *Hail Mary*, xiii. 255; *Isolde* (printed in Colour), vi. facing 10; *Lady Riding*, xiii. 257, *Pan and a Lady*, 259; *The Peacock Girl*, from "Salome," ii. 185; *Portrait of Zola*, i. 125; *Rejane* (printed in Colour), xiii. 253; *Siegfried, Act II.*, i. 11; *Venus*, xiii. 260.
—— —— —— —— In Line and Wash, *Revenants de Musique*, i. 18
—— —— Illustration to "Salome," i. 19, ii. 185
—— —— —— and Decoration by, to the "Morte d'Arthur," i. 16, 17, 33, ii. 184
—— —— Pen and Ink Drawing by, "Joan of Arc's Entry into Orleans," *fly* before i. 44, *see also* Sketch of, 10
Beaux, Cecilia, Paintings by: *The Dreamer*, xvii. 217; *Ernesta*, from a Catalogue, xv. 208; *A New England Woman*, xvii. 219. Portraits: *Cynthia*, 222, *Ernesta and her Little Brother*, 220; *Mother and Son*, 216, *The Rev. Dr. Grier*, 221, *Sita and Sarita*, 215

Becker, B., Painting by, *Toskanische Landschaft*, xvii. 182
Bedford, F. W., Design for a Title-page by, ii. 23
—— —— Scheme for Painted Frieze by, ii. 25
Beer, W., Inlaid Frame executed by, xiv. 132
Beggarstaff, J. and W., Portraits of, by Phil May, v. 214
—— —— Posters designed by, v. 215–6, 219
Behrens, H., Poster by, ix. 295
—— —— Chromo-Xylographs by: *The Forest*, xxi. 239, *Sturm*, 237, *Trockne Blumen*, 238
—— —— Painting by, *Die Trauer*, xxi. 241
Béjot, E., Drawing by, *Le Pont de Tolbiac*, xvi. 279
—— —— Etching in Colours by, *Entr'actes de Pierre*, xvi. 283
Belcher, H., Wrought-iron Gates designed by, xviii. 261
Bell, A. G., Sketches by: *Dinan*, iv. 52–6; *Holland*, 116–20
—— Annie L., Design for Wall-paper and Frieze by, xiv. 276
—— Edith A., Medallion by, *Naomi*, xiii. 263
—— R. Anning, Auto-lithographs by, *Battledore* (printed in Colour), x. facing p. 110; *The Music Score*, xvi. 193
—— —— Bas Reliefs, i. 44, 53–5, ii. 82
—— —— Book-Plates by, i. 24–5, 148, 253, ii. 116, 140, 221–2, iv. 68, vii. 95–6, x. 111–2, 160; designed by, for Sir F. Leighton, iii. 122–3
—— —— Cartoon for Stained Glass by, xviii. 107
—— —— Coloured Relief by, *Music and Dancing*, xviii. 106
—— —— Designs by: for Damask Table-Cloth, xviii. 104; for Pack of Cards, ix. 121
—— —— Frieze designed by, ix. 120
—— —— —— in Gilt and Coloured Relief by, xiii. 189
—— —— Illustrations by: *for* "The Altar Book," ix. 122–3; "Cinderella," &c., iv. xlii.; "English Lyrics," xvi. 68; Keats' Poems, xii. 203; "Midsummer Night's Dream," vii. 58; "Modern Illustration," vi. 192
—— —— Panels by in Coloured Plaster, xix. 264–6; in Coloured Relief, *Cup of Water*, ix. 124; in Pastel, *The Annunciation*, ii. 11
—— —— Plaster Relief by, *La Ghirlandta*, ii. 21
—— —— Poster by, v. 40
—— —— Triptych in Painted Plaster by, xviii. 105
—— —— Water-Colour Sketch by, *The Mosaic at the Horniman Museum* (printed in Colours), xxi. 207
Bellery-Desfontaines, —, Auto-lithograph in four colours, *L'Imploration* (printed in Colours), xiii. 214
Belt, in Leather and Ivory, by R. Garbe, xix. 49
Belville, E., Bookbindings designed by, ix. 40–1
Bénard, M., Dining-room of, xiii. 184
Benin, Carvings, &c., from, xv. 175–9, 180–3
Bennett, F. M., Gold Medal Picture, R.A., *Death of Ladas*, xix. 121
Benson, M., Chair designed by, viii. 94
—— W. A. S., Electrolier designed by, ix. 254
—— —— Overmantel designed by, v. 134
Benton, G. B., Design for Panel of a Screen by, xx. 261
Benouville, L. C. A., Fireplace and Panelling by, xi. 39
Berchmans, E., Poster by, viii. 117
—— —— Publisher's Mark by, xiii. 180
Beresford, Harriett, Design for Wrought Steel Fender by, xiv. 281
Bergh, R., Paintings by: *My Wife*, xii. 39; *Portrait of a Lady*, xviii. 142
Berlepsch, H. E. von., Metal Work by, xii. 194
—— —— Pottery by, xii. 195
Bernardelli, H., Paintings by: *A Martyr*, xiii. 55; *Trouble*, *ib.*
Berner, E., Copper Casket, Kettle, and Lamp designed by, xi. 192–3
Bertieri, P., Painting by: *La Mort, Consolatrice des Misères Humaines*, xxi. 273
Berthon, P., Decorative Panel by, *La Viole*, xii. 125
—— —— Poster by, x. 196, xiii. 116
Bertram, R. J. S., Designs by: for Panel, *Iris*, xi. 262; for Wall-Hangings, xiv. 28, 269
Besnard, A., Ceiling Decoration by, vii. 180
—— —— Decorative Panels by, vii. 179
Beyer, A., Painting by, *Portrait of a Lady*, xix. 64
Bidford-on-Avon, Sketches of, by S. Heath, vi. 238–41
Bigot, A., Pottery by, iii. 181
Billinghurst, P. J., Drawings and Designs by, xiv. 181–86
Bindesböll, —, Bookbindings designed by, ix. 38, 41
Bin-San, Water Colour Drawing on Silk by, *Showery Weather at Ten-Man Bridge*, vii. 163
Birds, Drawings of, illustrating article on Taxidermy as an Art, by F. Miller, i. 160–3
Birkenruth, A., Painting by, *The Promise of Sleep* (printed in Colours), xiv. 226
—— Miss, Book-bindings by, xiii. 112, 114–5
Birks, J. E., Designs for Printed Cotton by, v. 109
—— —— Wall Decoration by, viii. 235
Birmingham Guild of Handicraft, Copper Bowls by, v. 138
—— School of Art, Students of, Iron Bookstand by, vii. 177
—— Town Hall, Wall-Paintings in, i. 238–9

Bishop, A., Photograph of H. S. Tuke, v. 90
—— C. H., Design for Stained Glass Bathroom Window by, xv. 122
Bismarck Monument, designed by Th. Fischer, xviii. 201–2
—— —— details of, by J. Flossmann, xviii. 203–4
Bistolfi, L., Sculpture by: Bas-reliefs by: *The Brides of Death*, xxi. 269, *The Spirits of Youth Weeping at the Grave of a Young Man*, 270, Monument and details of the same, 272, Panels in relief, for a Tomb, *The Memories Comforting Sorrow*, xiv. 211; Plaster Model for an Equestrian Monument, xxi. 270, Sepulchral Monument, *The Sphinx*, 271. Statue: *Cristo*, xvii. 206
Björck, O., Painting by, *Portrait of Prince Eugén of Sweden and Norway*, x. 262
Black and White Drawings (*see also* Drawings, Etching and Illustration):—
Chapter Headings in Black and White by L. Fairfax-Muckley, iv. 144, 146
—— —— by J. W. West, vi. 187
Christmas Carols, designed by J. A. Duncan, xv. 185, 187
Decorated Page by Mary L. G. Cooksey, xxi. 265
Drawing by Th. Johannsen, *Landscape*, xxi. 64
Drawing by Tyra Kleen, *The Wandering Jew*, xxi. 141
Drawings by R. Peacock, Illustrations to Poems, xxi. 12, 13
Drawings by C. J. Praetorius, *Maori Carvings*, xxi. 16–21
End-Paper for Book, designed by E. Grasset, iv. 47
Head-pieces, by C. Dean, xii. 187
—— —— by Eleanor F. Brickdale, xiii. 104, 106
Tail-pieces: by T. T. Blaylock, xi. 260–1
—— —— by E. Wilson, i. 164
Title-pages: by C. R. Ashbee, i. 39; by A. Jones, viii. 225; by Minnie McLeish for "As You Like It," *portion*, xix. 135
Title-page, design for, by F. W. Bedford, ii. 23
Black and White and Monochrome Drawings by L. Fairfax-Muckley, iv. 144–7, 149
Blamey, J. H., Drawings by, *Bench Ends*, xx. 237–42
Blanche, J. E., Paintings by: *Portrait of J. Chéret*, xvii. 11; *Fritz Thaulow and his Children*, viii. 19
Blatchford, J. C., Modelled Figure Group by, *Wrestlers*, xi. 248
Blaylock, T. T., Tail-pieces in Black and White by, xi. 260–1
Blomfield, R., Arm-chair designed by, ii. 15
—— —— A Billiard Room, i. 215
—— —— Illustrations by: *Gardens*, xxi. 28, 29, 89, 182; "Renaissance Architecture in England," xii. 202
—— —— Inlaid Sideboard designed by, ii. 14
—— —— Print Cabinet, Oak, Walnut, and Ebony, designed by, ii. 15
Blount, G., Appliqué Embroidered Tapestry designed by, xx. 81
—— —— Appliqué Work Portières designed by, xi. 112–3
—— —— Chest with Repoussé Panels by, iii. 29
Blown Glass, by K. Kœpping, viii. 25, 26
Bloxcedge, Miss E. E., Embroidered Panels partly executed by, xviii. 190
Bock, Th. de, Paintings by: *Berkenlaan*, xix. 119, *Landscape*, 120
Bodart, of Paris, Wrought Iron Mirror Frame, i. 249
Bodley, G. F. (*see also* Prior), Illustrations by, *A Garden*, xxi. 36, 189
Bœcklin, A., Paintings by: *Flora*, vii. 75, *The Hermit Fiddler*, 71, *The Isle of the Dead*, 70, *The Spring in the Hollow*, 68, *Summertime*, 69
—— —— Porcelain Bust of, by F. Cifariello, xvii. 200
Böhm, A., Book-covers by, and designed by, xvi. 34–5
Boldrini, C. and G., Tile Decoration for Steamship executed by, xvii. 226
—— T., Tile-painting by, *Justitia*, xvii. 225
Bolingbroke, Minna, Etchings by: *Malefactors*, iii. 60; *Ravens and Plough*, x. 250
Bond, A., Illustrations by, *Gardens*, xxi. 180, 185
Bonnard, P., Panels lithographed in Colour for Fourfold Screen, ix. 67
Bonnier, Miss, Bronze Lamp by, xii. 276
Bonsey, R., Stencilled Cove of Ceiling by, xvi. 128
Bonvallet, L., Fire-screen by, xiv. 138
—— —— —— —— Appliqué, designed by, xvii. 192
Book Bindings and Book Covers (*see also* Cloth and Leather):—
by Miss Birkenruth, xiii. 113–5
by A. Charpentier, x. 124
by T. J. Cobden-Sanderson, ii. 53–5; x. 41–3, 46
by A. Kyster, ix. 45
by Annie Macdonald, xiii. 112
by D. S. and Miss MacColl, x. 44, 45
by Roger Payne, ii. 155, 156
by Countess L. Sparre, xiii. 120
by A. A. Turbayne, xiv. 195, 196
designed by E. Belville, ix. 40, 41
—— by Bindesböll, executed by J. L. Flyge, ix. 38
—— —— —— executed by A. Kyster, ix. 41

Book Bindings and Book Covers:—
designed by E. Carrière, ix. 44
—— by L. F. Day, ii. 57
—— by N. Fristrup, iii. 126
—— by G. Heilmann, executed by A. Kyster, ix. 37
—— by D. S. MacColl, ii. 26
—— by C. Martin, ix. 39
—— by F. H. Newberry, xx. 118
—— by Prouvé, ix. 46
—— by Rafaelli, ix. 43
—— by Rapartier, ix. 41, 46
—— by Countess Sparre, ix. 48, 49
—— by Tégner, executed by the École du Livre, ix. 41
—— —— —— by J. L. Flyge, ix. 43
—— —— —— by A. Kyster, ix. 42, 47
—— by H. Van de Welde, executed by P. Claessens, fils, ix. 42, 45
—— by R. Wiemer, ix. 45, 47
—— by A. Willette, ix. 44
—— by L. V. Solon, in Sunderland Decoration, xii. 122–4

Book Covers (*see also* Cloth Book Covers, Embroidery, Leather, *etc.*):—
by Miss Basset, xi. 116; xvi. 48
by, and designed by, A. Böhm, xvi. 34, 35
by C. Dean, xii. 183, 184
by G. Fisher, xv. 48
by A. Förster, xvi. 35
by Kelly & Sons, xi. 119, 120
by H. de Sauty, xvi. 49
by Miss S. Smith, xvi. 49
by Mrs. Traquair, *ib.*
by H. B. Wilson, xv. 49
designs for, by A. H. Carder, vi. 50
—— by G. J. Carder, vi. 50
—— by J. A. Duncan, xv. 184, 186
—— by Margaret E. Thompson, xiv. 273
designed by D. B. Cockerell, executed by F. H. Lloyd, xv. 48
—— by E. Grasset, iv. 43
—— by A. Heady, executed by Miss Jockel, xvi. 49
"The Dial," *anon.*, ii. 114
Embroidered, design for, by Mary G. Simpson, xvii. 255
English Embroidered, drawings of, by C. Davenport, ii. 208–10
for the "Hobby-Horse," designed by H. P. Horner, ii. 31
in Leather Work, by Miss Bassett, vi. 111
in Metal, design for, by Isabella L. Teed, vi. 43

Book Decorations, *see* Chapter Headings, &c., *under* Black and White

Book Plates (*see also* Illumination):—
by R. H. Bayley, x. 115
by R. Anning Bell, i. 24, 25, 148, 253, iii. 160, iv. 68, vii. 95, 96, x. 111, 112
by L. Brooke, i. 148

Book Plates:—
by Ethel K. Burgess, x. 113
by L. Davis, iv. 198
by F. L. Emanuel, viii. 43
by Fer and Khnopff, ii. 203
by A. Fisher, xix. 271
by B. G. Goodhue, x. 116
by H. E. Goodhue, *ib.*
by T. E. Harrison, i. 148
by Sidney Heath, i. 252, 253
by T. Henry, x. 113
by Warrington Hogg, i. 149, 150
by T. Van Hoytema, x. 117
by Marie Jacounchikoff, x. 118
by W. R. Keene, iv. 200
by F. Knopff, ii. 207
by de Lambert, xix. 276
by Celia Levetus, vii. 94
by Margaret Macdonald, xi. 98
by W. R. Macdougall, vii. 97
by J. H. McNair, xi. 234, 235
by A. Maude, vii. 97
by H. Napper, ii. 224
by H. Nelson, vii. 93, 94, viii. 226, xix. 268, 269
by E. H. New, v. 39
by H. Ospovat, x. 111, 112
by T. J. Overnell, viii. 224
by G. R. Quested, vii. 94, 98
by A. Rassenfosse, xiii. 180
Rebus, x. 118
by J. Sattler, iv. 92, 94–7
by Byam Shaw, x. 216
by J. E. Southall, iv. 199
by H. Thomson, iii. 192
designed by F. C. Tilney, ii. 140
by C. H. Townsend, iv. 197
by A. Vallance, i. 150
by J. W. West, iii. 192, iv. 200, viii. 42, x. 115
by W. A. Weyer, iv. 198
by E. W. Wimperis, x. 114
by A. K. Womrath, x. 118
by P. Woodroffe, x. 114
design for, by R. Anning Bell, ii. 116
designed by R. Anning Bell, ii. 140
—— by O. Brackett, ii. 142
—— by C. M. Gere, *ib.*
—— by C. R. Halkett, ii. 140
—— by S. Heath, ii. 143
—— by A. H. Mackmurdo, xvi. 188
—— by E. H. New, ii. 142, iii. 159
—— by Miss Sandheim, xv. 276
Ladies', designed by W. H. Margetson, vi. 189
—— designed by P. Woodroffe, vi. 188
of Sir F. Leighton, designed by R. Anning Bell, ii. 122, 123
of Clement Shorter, designed by Phil May, ii. 143
of L. Alma Tadema, designed by E. Inglis, ii. 143

Borchardt, P., Painting by, *An der Thür*, xvii. 181
Borgersen, J., Furniture executed by, xxi. 196
Boston, Grace, Fire-screen worked in Silk by, xvii. 256
Bottée, L., Medal by, xv. 18
Bottini, G., Water-colour Sketch by, *Sortie de Théâtre* (printed in Colours), xviii. 249
Boudin, Eugène, Sketches by, i. 242, 244
Boudoir by G. de Feure, xx. 171
Boughton, G. H., Charcoal Drawing by, iii. 135
—— —— Illustration by, to "Rip Van Winkle," ii. 144
—— —— Paintings by: *By the Dark Waters of Forgetfulness*, xx. 21; *Girls Nutting*, xviii. 93; *Rosemary*, viii. 39
Bourgeois, Medal by, xv. 17
Bourget, C., Painting by, *Le Commerce et la Navigation*, xvi. 284
Bourke, Miss, design for Croquet Stand adapted by, viii. 95
Boutet de Monvel, Coloured Illustrations by, from "Jeanne D'Arc," v. 166, 167, x. 204
—— —— Paintings by: *La Conférence*, xi. 63; *Portraits of Children*, v. 163, *Salome*, 165
—— —— Pencil drawings by, *Portraits*, v. 158, 161
—— —— Water-colours by: *The Old Nurse*, v. 156, *Study in two Colours*, 159, *Unfinished Portrait*, 162
Bowcher, F., Medallion and Medallion Portraits by, xiii. 263, 264
Brabazon, H., Sketch by, *On the Alps*, ii. 79
Bracht, Eugen, Painting by, *Pappeln im Wind*, xix. 63
Brackett, O., Book Plate designed by, ii. 142
Bradley, Gertrude M., Decorative Panel in Colour by, vi. 49
—— W. H., Designs by, in Black and White, iv. 166–8
—— —— Prospectus designed by, viii. 54
Braecke, P., Sculpture by; Group: *Le Pardon*, x. 129
Bramley, F., Painting by, *Gossip*, xvi. 230; *Through the Mist of Past Years*, xx. 2
Brangwyn, F., Auto-lithograph by, *The Goat-herd*, xii. 9
—— —— Bedroom decorations and Furniture by, xix. 180
—— —— Design for Tapestry by, xii. 16
—— —— Mural Panels by, xii. 13, 14
—— —— Paintings by: *The Adoration of the Magi*, xii. 3, *Blood of the Grape*, 12; *Limehouse*, xvi. 234; *The Orange Market*, xii. 17, *St. Simon Stylites*, 8, *The Scoffers*, 19, *Shade*, 4, *The Sweet-meat Seller* (printed in Colours), xii. 2
—— —— Pastel Sketches for Painted Panels by, xviii. 114
Brangwyn, F., Portrait Sketch of, by P. May, xii. 5
—— —— Poster by (portion of), xviii. 197
—— —— Screen painted in oils, and Panels for the same, xviii. 110–13
—— —— Sketches from Spain, i. 12, 13, 72
—— —— Stained Glass designs by, xvi. 255–9
—— —— Studies by: in Oils, *Man's Head*, xii. 11; in White Chalk, xx. 14
Bransden, H., Copper dish and vase executed by, xvii. 102
Bray, J., Inlay by, v. 171
Breitner, G. H., Painting by, *Winter in Amsterdam*, xiv. 117
Breton, Mme. V., Painting by, *The Mistletoe*, xii. 271
Brewer, C., *see* Smith, A. D. *and* C. Brewer
—— H. C., Decorative (nautical) Panels, at the New Palace Theatre, Plymouth, xviii. 59, Sketch for, *Elizabethan Battleship*, 61
—— —— Decorative Panels by, Prince's: Restaurant, Plymouth, xviii. 60
Brewtnall, E. F., Painting by, *The Heath*, xviii. 92
Brewill and Bailey, Messrs., Village Architecture by, x. 183
Briant, R., Photographs by: *Across the Common*, iv. 60; *Silver Harmonies*, v. 32; *White Robe of Winter*, ii. 103
Brickdale, Eleanor, F., Design by, for a Lunette, xiii. 41
—— —— Drawing by, xiii. 106
—— —— Head-pieces by, xiii. 104, 106
—— —— Illustrations by: *Princess and the Swineherd*, xiii. 107, *Sir Lancelot du Lake*, 105; *The Twa Sisters o' Binnorie*, xxi. 128, 129
—— —— Sketch designs for Stained Glass by, xxi. 130
Briggs, R. A., Sketches and Plans of an Artist's Bungalow, iii. 21–5
British and Irish Spinning, Weaving and Lace School, Sketch for Needlework Design, xv. 78
Brittany, Sketches in, by F. L. Emanuel, iv. 180–6
Brock, C. E., Illustrations by, to "Hood's Poems," ii. 145
Brooke, Leslie, Book-Plate by, i. 148
—— —— Painting by: *Portrait of J. M. Barrie*, x. 187
Brooks, J., Frieze carved by, xi. 114
Brown, Arnesby, Paintings by: *The Drinking Pool*, xx. 214, *The Hayfield*, 215, *The Herald of Night*, 212, *Homeward*, 213, *Labourers*, 216
—— Ford Madox, Designs for Stained Glass by, ii. 4, 5
—— K., Copper Repoussé Sconce executed by, xvi. 190
—— ——Panel in Repoussé Copper executed by, xvi. 189

Brown, May, Design for Sporting Trophy by, xxi. 27
—— M. J., Sculpture by, *Æneas leaving Troy*, xviii. 287
Brownell, F., Painting by, *A Man in Grey*, xx. 132
Bruges, Sketches of, by W. Patten, iii. 42–6
Brunton, Violet, Design for a Door Knocker by, xxi. 268
Brussels Exhibition, interiors at, x. 200–2
Bryan, T. D., Designs for Wrought-Iron Gates by, xx. 52
Brymner, W., Water-colour by, *The Black Schooner*, xx. 133
Buckler, Miss G., "Della Robbia" Jar designed by, viii. 98
Buckman, E., Decorative Panel by, *Football*, xviii. 103
—— P., Painting by, *Frolic*, vii. 241
—— —— Sketches by, *Egypt*, vi. 37–41
—— —— Water-colour by, *Artemis*, xi. 265
Bukovac, W., Painting by: A Study; *Semi-nude seated woman*, xii. 268
Burchett, A., Photograph by, *Girl with Violin*, i. 156
Burgess, Ethel K., Book-Plate by, x. 113
—— —— Designs by: for a Chromo-Xylograph, *The Maid was in the Garden*, xxi. 103; for a Colour Print, xiv. 273
—— —— Paintings by: *On the Quay*, xx. 191, *Yorkshire Fisherboy*, *ib.*
—— —— Pencil Sketch by, xx. 192
—— —— Water Colours by: *End of the Day*, xx. 195, *Yorkshire Fisherfolk* (printed in Colours), xx. 193
—— P., Book-cover in Embossed Leather, partly executed by, xx. 78
Burgkmaier, Hans, Wood-cut by in a *Cicero* of 1531., i. 84
Burnet, J. J., Library Table-top designed by, xx. 117
Burns, C. L., Pencil Drawing by, vii. 232
—— —— Spoon Handles, designs for by vii. 232
Burridge, F. V., Sketch in oils by, *Low Tide*, iv. 100
Burrows, F., Design for a Hanging Cabinet by, xx. 260
—— J., Music Cabinet decorated by, xx. 77
Burton, Miss M. R. Hill, Mural Paintings by, xiii. 48
—— —— Painting by, *Sweet Shop*, viii. 41
Bushey School, Pencil Drawings by Students of the, x. 20–5, 29, 31
Bussmann, M., Lamp executed by, xi. 193
Busts, *see* Metal and Sculptors
by Mrs. De Morgan, *Mater Dolorosa*, xix. 230
by W. Shirreff, *J. L. Toole*, v. 220
in Bronze by Mrs. De Morgan, *Medusa*, xix. 232
Ivory and Bronze, by G. Frampton, *Lamia*, xx. 270
Marble, by C. Samuel, vii. 182

C

CADENHEAD, J., Drawing by, *Winter Scene* from "The Evergreen," x. 67
Caligraphy, Spanish, 16th Century examples of, x. 47–9
Calland, Eustace, Photograph by, *Portrait*, ii. 139
Calvert, Edith, Painted Panel by, *St. Cecilia*, xiii. 186
Cameron, A., Hammered Copper Tray by, ix. 280
—— —— and J. Bailey, Sporting Cup executed by, xix. 159
—— D. Y., Bookbindings designed by, xx. 118
—— —— Etchings by: *Dutch Damsel*, v. 194, *The Flower Market*, 195; *Interior: Italian Wine Farm*, x. 253; *A Lady of Holland*, xii. 277; *Palace, Stirling Castle*, v. 196; *Veronica*, vii. 166; *The Windmill*, v. 199; *The Workshop*, xii. 278; *Zaandam Windmills*, v. 200
—— —— Painting by, *The Bridge*, xvii. 179
—— H. H. Hay, Photographs by, *Portraits*, ii. 84–8
—— Kate, Water-colour drawing by, *The Violinist* (printed in Colours), xvii. 2
Cann, Eva Skoulding, Embroidered Panel by, xiv. 271
Canton, Ruth, Sculpture by: Statue: *Hebe*, x. 130; Silver Statuette by, *Skirt Dancer, two views*, viii. 168; Statuette in Coloured Wax by, iii. 93
Carabin, F. R., Earthenware Inkstand, Tobacco-jar, and Comfit-box by, x. 123
Caran D'ache, *see* D'ache Caran
Carder, A. H., Design for Book-Cover by, vi. 50
—— G. J., Design for Book-Cover by, *ib.*
Carmichael, S., Painting by, *An Old Scotch Woman*, xii. 192
Carpenter, Hon. Mrs., Cupboard, and Stationery Case designed by, xi. 109
—— —— Inlaid Carved Settle designed by, v. 172
—— —— —— Chair designed by, xx. 82
—— —— —— Letter-Box designed by, xvii. 99
—— —— —— Settle designed by, xiv. 130
—— J., Photograph by, *Snow Scene*, v. 38
Carpets, *see* Textiles
Carr, J. E. C., Chair and Fender by, xv. 124
—— —— Designs for Metal Work by, xiv. 125
—— —— Hanging Lamp, Door- and Lock-Plates by, xiv. 124
Carrière, E., Bookbinding designed by, ix. 44
—— —— Paintings by: *Mother and Child*, viii. 137, *Motherly Cares*, 136, *Portraits: Daudet*, 139, *E. de Goncourt*, 124, *G. Stailles and Child*, 141; *Verlaine*, xiv. 123; *Woman and Child*, viii. 135, Study by, viii. 138
Carter, C., Silver Cup by, xix. 128
Cartoon for Altar-piece, by C. Holroyd, *Adoration of the Shepherds*, xx. 110

Cartwright, Florence, Cut Linen and Embroidery, Collar and Handkerchief in, by, xix. 130
—— —— Plaques by, *Air* and *Water*, xvi. 128
Carvings, *see* Ivory and Wood
—— &c., from Benin, xv. 175–83
Casella, Nelia, Embossed Leather Boxes by, xviii. 260
Cassidy, J. Sculpture by: Busts: *of Sir C. Hallé*, xvii. 126, *of G. Milner*, 125. Statue: *of Edward Colston*, 126
Cassiers, H., Poster by, xxi. 66
Cassioli, G., Bronze Panel by, vii. 189
Catalogue Cover, design for, by Olive Allen, xx. 199
—— —— designed by H. E. D. Chorlton, xiv. 28
Cats, *see also* Animals:—
—— Pencil Studies of, by Mrs. W. Chance, x. 107–9
—— Studies of, by A. Tomson, ii. 65, 66
Cave, W., Alms-box and Arm-chair by, xviii. 181
—— —— Brass Door-Plate by, ix. 134
—— —— —— Fender designed by, *ib.*
—— —— Candlestick and Inkpot by, xviii. 180
—— —— Chair by, xviii. 182
—— —— —— designed by, ix. 133
—— —— Piano-case, Oak, designed by, ii. 18
—— —— and Mrs. Cave, Oak Settle by, ix. 136
—— Mrs. Walter, Decorative Panel by, xviii. 179
—— —— Panels for a Settle, ix. 134, 135
Cazin, M., Medal by, xv. 14
Ceiling (Chancel), Sketch design in Coloured Plaster for, by G. Frampton, ii. 8
—— Decorations by A. Besnard, vii. 180
—— —— by J. R. Cooper, xiii. 266
Celtic Crosses, xiv. 163–71
Ceramics (*see* Della Robbia Ware, Fountain, Porcelain, Pottery):—
Bénitier in Stoneware, *Angel Holding Shell*, by V. Vallgren, xi. 45
Dado Tiles, Design for, by S. H. Moss, xi. 258
Desert Plates, designs for, by Louise Lessore, xx. 265
Earthenware articles, by F. R. Carabin, xi. 123
Flower Bowl, modelled by A. Wallander, xxi. 196
Friezes of Tiles designed by W. De Morgan, xvii. 223, 228
Glazed Tiles, designed by Florence Steele, vi. 46
Lustre Vase, design for, by Kate Roberts, xi. 247
Panels, by A. Della Robbia, *The Coronation of the Virgin*, xxi. 62
—— in De Morgan Ware (for Fireplace), designed by H. Ricardo, xvii. 231
—— —— —— —— (for Dado), designed by J. S. Babb, xvii. 226
Ceramics (*continued*);—
—— for Dado, designed by W. De Morgan, xvii. 227
—— designed by W. de Morgan, executed by B. and F. Sirocchi, xvii. 230
Pitcher by P. Seguin, xvii. 274
Plaques, by Florence Cartwright, *Air* and *Water*, xvi. 128
—— by L. Solon (Pâte sur Pâte), ii. 118–21
—— designed by W. De Morgan, painted by F. Passenger, xvii. 228
Stoneware, Head of Girl in, by F. Massard, xi. 44
—— Vase with Porcelain Decoration, by A. Dammouse, iii. 180
Tiles, and Tile applications, by Prof. M. Länger, xxi. 44, 45
—— designed by L. V. Solon, viii. 113
—— —— by W. De Morgan, xvii. 223, 225–9
—— designed and modelled by C. F. A. Voysey, ix. 192
—— (*see* Wall Tiles), design for, by C. V. Allen, xx. 51
—— design for, by Louise Lessore, xx. 251
—— design for, by A. G. Wright, xi. 256
—— Panel, designed by J. Powell, xviii. 247
Wall Panelling in De Morgan ware, designed by H. Ricardo, xvii. 224
—— Tiles, design for, by J. W. Sherratt, xvii. 254
Chabas, P., Painting by, *Dernier Rayon*, viii. 101
Chadburn, Grace, Embroidered Box by, xvii. 271
Chalk Drawings:—
by J. Chéret, *Back View of Lady* (printed in Colour), x. 198
by H. Harpignies, *Landscape and Trees*, xiii. 144, 147
by R. Jettmar, xix. 198, 199
from Life, by A. Jones, v. 105
by F. Khnopff, *À Travers les Ages*, iv. 36
by E. Orlik, xx. 160, 164
—— —— from Life, *Movement Study*, by H. Ospovat, v. 108
—— —— by A. van Welie, *Dolor*, xviii. 65
—— Sketch, by A. Parsons, *Cottage Interior*, xvi. 154
—— Study of a Girl's Head, by J. W. Waterhouse, xviii. 157
—— —— by H. Speed *Young Women's Heads*, xv. 157, 158
Challener, F. E., Painting by, *The Singing Lesson*, xx. 132
Chance, Mrs. W., Pencil Studies of Cats by, x. 107–9
Chaplain, J. C., Medals by, xv. 14, 17, 18
Charcoal Drawings:—
by J. O'Brien, *Moonlight on the Thames*, xxi. 201
by G. H. Boughton, iii. 135

Charcoal Drawings (*continued*);—
by F. Mura, *Dredging*, vi. 153, *Gossip*, 157, *On the Memel*, 155, *Shepherdess*, 158, *Street in Whitechapel*, 154
by M. C. Smith (Mr. Donne's Studio), vii. 41
Sketch, by W. Ball, *Elstead Bridge*, xvi. 4
—— by Constable, i. 170
—— by J. Maris, *The Schreierstoren, Amsterdam*, xviii. 235, *View of a Town*, 238
—— by J. S. Sargent, *Boy's Head*, xix. 18, *Portrait of Gabriel Faure*, 8
—— Study, by Mrs. Stanhope Forbes, iv. 193
Charlier, G., Sculpture by: Bas-relief, *Pêcheurs Halant leur Barque*, xii. 127. Group: *À La Sortie de l'Église*, 126
Charlton, E. W., Drawings by, *The Log-house "Idaho," near Ringwood*, xv. 53, 54
—— —— Etchings by: *Drying Nets*, vii. 222, *A Joke*, 221, *The Old Harbour*, 221, *Manning the Pilchard Boats*, 220. *River Scene*, 223
—— —— Sketches by: *Maldon*, viii. 215–20; Marine Sketches by: xii. 91–4; *Ringwood*, v. 141–5
Charpentier, A., Armoire-à-layette by, with tin ornaments in low relief, x. 163
—— —— Bas-reliefs by: *Les Boulangers*, x. 162, *Boy Holding Statuette*, 160, *Boy Painting*, 164; *Portrait of A. Carré*, xvi. 29; *Seated Girl Asleep*, x. 160, in Gilt Bronze, *Les Trois Parques*, xvi. 28
—— —— Book-bindings by, x. 224
—— —— Clock in Bronze and Wood by, xvi. 26
—— —— Embossed Designs by, x. 161–63, *Child on Bridge*, 158, *Femme Sortant de l'Eau*, 165, *La Fille au Violon*, 159, *Water Lily Nymph* (*reproduced en gauffrage*), *facing* 158
—— —— —— Leather Cigarette Case by, xiii. 84
—— —— Furniture by, xix. 194
—— —— Gourd in Leather by, xiii. 84
—— —— Inkstand, Pewter part by, x. 122
—— —— Medals by, xv. 20; *The Zola Medal*, xiv. 140
—— —— Plaquettes by, xv. 21, 22, xvi. 29
—— —— Porcelain Cream-jug by, x. 126
—— —— —— Wine-jug by, x. 125
—— —— Sculpture by: Group in Gilt Bronze, *La Fuite de l'Heure*, xvi. 27; Group, *La Jeune Mère*, xix. 99; *Monument to Charlet*, xii. 59
—— —— Silver Box-lid by, *Les Echecs*, xvi. 29
—— —— —— Medallion by, xiii. 84
—— —— and F. Aubert, Decoration in Enamelled Tiles for Bathroom (printed in Colours), xiii. 89
Chase, W. M., Paintings by: *For the Little One* (printed in tone), xxi. 150, *Portrait of Mr. Rittenberg*, 155, "*Portrait of My Mother*," 152, *Ring Toss*, 153
—— —— Portrait of, Photograph by E. J. Steichen, xxi. 151
—— —— Studies by, *Boy's Head*, xxi. 156, *Girl's Head*, 157
Chatwin, Isabella G., Gesso Door Plate designed by, iii. 155
—— Miss J., Bas-Relief by, *North Wind*, xiii. 194
Chavannes, Puvis de, Decorative Panel by, *Virgil*, viii. 21
—— —— Paintings by: *Débarquement des Saintes-Maries*, xviii. 12; *L'Espérance*, vi. 175; *La Fantaisie*, xviii. 19; *Marseille*, iv. 170; *Marseille, Colonie Grecque*, xviii. 18, *La Pêche*, 13; *Recueillement*, iv. 179, *Solitude*, 173; *La Vigilance*, xviii. 17
—— —— Pastel by, *Torse de Femme*, xviii. 16
—— —— Portraits of, iv. 171; by G. La Touche, xvi. 87; Head, by Rodin, xx. 89; by F. Valloton, xv. 207
—— —— Studies by, iv. 172, 174, 177
Chefdeville, Drawings by H. Railton, reproduced by, i. 65, 66
—— Pen Drawing for "Process," i. 155
Chéret, J., Chalk Drawing by, *Back View of Lady* (printed in Colour), x. *facing* 198
—— —— Illustration for Music Cover by, *L'Ile Heureuse*, xv. 90
—— —— Pastel by, x. 127
—— —— Portrait by, *L. Morin*, xix. 243
—— —— Posters by, i. 61, 63, 64
Cheesman, Dorothy, Design for Printed Muslin by, xx. 252
Chess-men, designed by G. Bayes (Marine Subjects), xviii. 269
Chester, G., Paintings by: *Cornfield, Oxfordshire*, xi. 104, *Glade in the New Forest*, 102, *In the Valley of the Arun*, 101, *Spring-time, Sussex*, 105, *Still Waters Run Deep*, 103
—— —— (the late), Photograph of, xi. 100
Chimney Breast and Grate, designed by G. Jack, ii. 20
Chimney-piece designed by G. M. Ellwood, executed by the Guild of Art Craftsmen, xix. 50
—— designed by G. Jack, ix. 198
—— in Marble and Onyx, designed by W. R. Lethaby, ix. 199
Chinese Snuff Boxes, Jade, Porcelain, Cameo Glass, Mocha Stone, &c., &c. viii. 11–16
Chorlton, H. C. D., Catalogue Cover designed by, xiv. 287
—— —— Design for Dressing Table Cover by, xv. 122
Christie, J. E., Painting by, *Vanity Fair*, xi. 121

Christmas Cards, by G. C. France, ii. 96
—— —— Designs for, by B. Schwabe, xv. 126
—— —— —— by R. J. Williams, xiii. 196
—— —— —— by A. Wright, ii. 183
Christiania Open-air Museum, Plan for, xxi. 164; Old Buildings re-erected near, 165–7
Chromo-Lithographs (*see also* Algraphy, Chromo-Xylographs, Colour-Printing, Lithography):—
by H. Rivière, *L'Hiver*, vii. 247
by C. Larsson, x. 260
Chromo-Xylographs:—
by J. D. Batten, *Eve and the Serpent*, vii. 37, Blocks, &c., for the same, 36, 39; *Tiger* (printed in Colours), xxi. 97
by P. Behrens, *The Forest*, xxi. 239, *Sturm*, 237, *Trockne Blumen*, 238
by M. Fletcher, *River Scene*, xxi. 96
by A. Godin, *After Rain* (printed in Colours), xi. 214
by S. Lee, *The Bridge*, xxi. 100
by E. Orlik, *The Seamstress*, xx. facing 163
by H. Rivière, *Boston Landscapes*, vii. 83–5, 87; *Parisian Landscapes*, 89, *Study of Waves*, 86
by E. Wilson, *The Windmill* (printed in Colours), xxi. 101
Design for, by Ethel K. Burgess, *The Maid was in the Garden*, xxi. 103
Church Banners (*see also* Embroideries):—
design for, by May L. G. Cooksey, xxi. 268
—— by Minnie McLeish, xxi. 268
Cifariello, F., Porcelain Bust of A. Boecklin by, xvii. 200
Cissarz, J. V., Poster by, xi. 61
Claessens, P. fils., Bookbinding executed by, ix. 42, 45
Clark, J., Paintings by: *Adoration of the Magi*, xiv. 159, *The Fountain*, 155, *The Heir*, 157, *The Nazarene Mother*, 154, *Portrait of J. O. Fairlie*, 160, *The Ten Virgins*, 153
—— —— Studies by, for *Blind Bartimæus*, xiv. 161, *A Child Study*, 158; *Eastern Woman filling basin*, 156
—— —— Water-colour Study by, *Sunlight* (printed in Colours), xiv. 152
Claus, E., Drawings by: *En Famille* (printed in Colour), xvii. 147, *Les Deux Bossus*, 145, *Soleil Couchant*, 156
—— —— Paintings by: *Façade Ensoleillée*, xvii. 152; *Famille Flamande*, xix. 101; *Ferme de Zuid-Beveland*, xiii. 274; *Ferme en Zuid-Beveland* (printed in Colours), xvii. 142, *La Barrière*, 146, *A l'Ombre*, 144; *Le Passage des Vaches*, xxi. 135; *Ponton d'Afsné*, xvii. 150, *Quai à Veere*, 151, *Le Retour du Marché*, 149, *Sarcleuses de Lin*, 155, *La Vielle Lys*, 157, *Le Village de Deurle*, 151
Claus, E., Photograph of, xvii. 143
—— —— Sketches by, *Femmes de Kapelle*, xvii. 153, 154
Clausen, G., Paintings by: *The End of a Winter's Day*, v. 8, *Evening Song*, 4, *Going to Work*, xvi. 239; *High Mass at a Fishing Village on Zuyder Zee*, v. 2, *The Mowers*, 5, *Old Woodman*, 3, *La Pensée*, 7; *A Village Maiden*, xvi. 270
Clays, P. J., Painting by, *Night Effect on the Scheldt*, xx. 122
Clegg, Miss A., Gesso Panels by, v. 168, viii. 93
Cliff Towers, a house designed by C. H. Townsend, Drawings and Plans of, xiii. 239–44
Clifford, H., Drawings by: of Embroidered Book-Covers, ii. 211, 212, of Old Keys, 200, 201
Cloth Book-Covers (*see also* Bookbinding, Book-Covers, *etc.*):—
designed by Aubrey Beardsley, iv. 20
—— by J. D. Batten, *ib.*
—— by H. G. Fell, iv. 19
—— by L. Housman, ii. 27
—— by W. Hyde, iv. 21
—— by S. Image, iv. 16
—— by A. Maude, xiv. 278
—— by T. Morris, xv. 41–4
—— by C. Ricketts, iv. 17, 18, 23
—— by H. B. Sherwin, iv. 23
—— by F. C. Tilney, iv. 19, 22
—— by Gleeson White, iv. 19
—— by E. Wilson, iv. 21
Clouds, Photographs of:—
by Capt. Wilson Barker, iii. 189
by A. H. Corder, iii. 188
by W. G. Manly, iii. 187
by J. K. Taylor, iii. 186, 187
by Mrs. Young, iii. 186
Cluysenaar, A., Sculpture by: Statue, *St. Sebastian*, x. 195
Coast, G., Inlaid Table executed by, xi. 115
Cockerell, D. B., Book-cover designed by, xv. 48
Coggin, Katherine M., Designs by: for Fire-Screen, xi. 254; for Silver Cup, xiv. 268; for Wall-Fountain, xiv. 265
Colcutt, T. E., Pavilion of P. & O. Company, Paris Exhibition, 1900., designed by, xx. 148, 149
Cole, R. Vicat, Study by, *Cherry Blossom*, xxi. 187
Collens, K., Drawing for an Almanac by, xx. 60
Collin, *see* Niermans
Collins, O. M., Design for Wall-Paper, i. 250
Colonna, E., Drawing-room Carpet and Furniture by, xx. 166–70, 174, 177
—— —— Jewellery, &c., designed by, xvii. 43–6
—— —— Salts-Bottle in Cornelian and Silver-gilt designed by, xvii. 43
Colour Printing, *see* Chromo-lithographs, Chromo Xylographs, Posters, *etc.*

Colour Prints of the Fitzroy Society, i. 29
—— —— by Kawanabé Kiōsai, xv. 29–38 (printed in Colours), 32, 39
—— —— Japanese, by — Kogyo, xviii. 157–61
—— —— Design for, by E. K. Burgess, xiv. 273
Coloured Bas-relief by J. R. Cooper, viii. 125
—— —— by H. C. Fehr, xiii. 46, 47
—— Engravings by Marie Jacounchikoff, vi. 151, *Effroi*, 149, *Le Soir*, 148, *Quiétude*, 152
—— Plaster, *see* Plaster; *see also* Gesso
—— Prints by W. Nicholson: *Alphabet*, xii. 181, 182, *Archery*, 178, *Boating*, *ib.*, *H. M. the Queen*, 177, *The Topers*, 182
Colton, W. R., Board-room decorations by, at Liverpool, xvi 272–7
—— —— Sculpture by, Group: *The Crown of Love*, xxi. 123. Statue: in Coloured Plaster, *The Vigil*, ix. 202
Combaz, G., Design for Poster by, xiii. 276
—— —— Frieze by, *ib.*
—— —— Poster by, xvi. 210
Commelin, M. K., Photograph by, *Snow Scene by Moonlight*, v. 34
Compton Class, *Home Arts and Industries*, Altar in Terra-Cotta, executed by, xvii. 103
Conconi, L., Etchings by: *L'Arco di Tito in Roma*, viii. 83, *Cortile del Palazzo Marino, Milano*, 87, *Neve sui Tetti*, 90, *Solitudine*, 81, *Vita Contemplativa*, 82
—— —— Mezzotint by, *Casa del Mago*, viii. 85
—— —— Paintings by: *Casa del Mago*, viii. 86, *Confidenze*, 89, *Motivs Medievale*, 90
Conder, C., Paintings on Silk by, xiii. 233, 234, 237, 238 (printed in Colours), 235; *Summer Afternoon*, ix. 287
—— —— Photograph of, xiii. 232
Constable, J., Charcoal Sketch by, i. 170
Cooke, A. G., Photographs by: *Foreground Study*, iv. 163; *Snow Scene*, v. 33
—— Ethel I., Design for Stained Glass Panel by, vi. 49
Cooksey, May L. G., Bellows in Brass Repoussé by, xix. 134
—— —— Decorated Page by, xxi. 265
—— —— Designs by: for a Church Banner, xxi. 268; for Stained Glass Window, xx. 263
—— —— Illustration by, *for* "As You Like It," xix. 131
Cooper, C. J. H., Palace Gate House designed by, exterior and interior of, xvi. 91–99
—— J. P., Casket in Shagreen and Silver by, xx. 48
—— —— Gesso Box by, ii. 20
—— James R., Ceiling Decorations by, xiii. 266
—— —— Coloured Bas-relief by, xvii. 125
—— —— Panel in Bas-relief by, xv. 125
—— —— —— in Terra-cotta by, xvii. 48
—— Miss Lydia (Mr. Bate's Studio), Painting by, *A Lonely Tract*, vii. 226
—— —— Sketch by, *At Namur*, vii. 227
Cope, A. S., Painting by, *Portrait of Rev. W. Rogers*, v. 118
—— F., Design for Printed Muslin by, xx. 252
—— S., Trowel and bag partly executed by, ix. 125
Copenhagen, Old Swedish Buildings re-erected near, xxi. 167
Coppens, O., Lithograph by, *Shipping*, vii. 50
Cornwall, C., Design for Cretonne by, xx. 251
Corot, —, Painting by, *Meadow and River*, xvi. 266
Corson, T., Design for Enamelled Buckle by (printed in Colours), xiv. 141
Corvo, Baron, Photographs by, i. 104, 106
Cottage (Artist's), designed by C. F. A. Voysey, elevation and ground-plan of, iv. 34
—— design for, by T. Davison, xx. 99
—— Tablets, Drawings of, Warrington Hogg, i. 201–4
Cottet, C., Paintings by: *Au Pays de la Mer*, Triptych, xv. 227, Sketch for Central Panel (printed in Colours), 226; *Deuil*, ix. 290, xvii. 13; *Femmes Fellah: Cimétière d'Assouan*, xv. 238; *Gens d'Ouessant veillant un Enfant Mort*, xvii. 17; *Marché aux Huiles à Assiout*, xv. 231; *Moonlight Night*, ix. 289; *Nuit de la Saint-Jean Ile d'Ouessant*, xx. 275; *Petits Marchands de Dattes à Luxor*, xv. 255, *Rayons du Soir: Port de Camaret*, 236, Sketch for *A Brittany Funeral*, 233, *Vielle Aveugle*, 232, *Vieux Cheval sur la Lande: Bretagne*, 239
—— —— Portrait of, by R. Ménard, xv. 228
—— —— Sketch by, *Pêcheur d'Ouessant* (printed in Colour), xv. 229
—— —— Studies by: for *Jeune Fille et Vielles Femmes*, xix. 100; *Vielle Femme d'Ouessant*, xv. 237
Couper, —, Sculpture by: Bas-relief by, *Mother and Child*, x. 134. Statue: *Beauty's Wreath for Valour's Brow*, 135
Courtois, F., Drawings by *from* "Fashion in Paris, 1797–1897.," xv. 214
Covers for Magazines (*see* Drawings, *etc.*), Designs for: *Chicago Inland Printer*, iv. x.; *The Portfolio*, by W. West, iii. 64; *The Studio*, designed by A. Beardsley, xiii. 252
Cowan, Helen M., Stencil design by, viii. 236
Cowell, Miss E., Cabinet in Steel and Leather by, xiii. 195
Cowlinshall, W. H., Coloured Plaster Frieze designed by, ii. 19
Cowlishaw, W. H., Cloth for Rosary Altar by, xix. 49
Craig, G., Drawing in Colour, *Sir H. Irving as Louis XI.* (printed in Colours), xvi. 267
Craigie, E., Champlevé Enamel on Steel by, xv. 46
Crane, W., Cartoons for Stained Glass by, ix. 57, 61

Crane, W., Designs by: for Embroidered Screen, xiii. 187; for Gesso-Work, i. 45–9; for Mosaic Frieze for Whitechapel Art Gallery, xvi. 196; for Printed Silk, ii. 3; for Table Linen, ix. 56, xviii. 116, xx. 55
—— —— Friezes by: ix. 54; in Coloured Plaster (*parts of*), xviii. 115
—— —— Illustrations by: *for the* "Faerie Queene," iv. xliii. ix. 59, 60
—— —— Wall-papers, friezes, &c., designed by, iv. 76–82; ix. 54, 55; xviii. 118
—— —— and Mrs., Embroidered Book Cover and Cushion by, ix. 58
—— —— —— Needlework panel designed and executed by, *Vision of Dante*, ii. 12
—— —— —— Portiére by, xviii. 117
—— Mrs. W., Embroidered Book Covers by, ii. 211, 212
Crawhall, J., Paintings by: *The Aviary*, iii. 170, *Barb Horse in Stable*, 167, *The Black Cock*, xiv. 109; *A Bull Fight*, iii. 169
Crayon Drawings by J. Da Costa, *Portrait of Himself*, iv. 83, others, 87–90
—— —— by A. Moore, iii. 3
Crockett, D. G., Design for Painted Panel by, xi. 258
Crook, Fred, Copper Dish executed by, xvii. 102
Curtis, S. C., Buckle in Silver, Enamel, and Mother-o'-Pearl, xv. 47
—— —— Copper and Enamel Box by, xv. 47
—— —— —— Casket by, xv. 45
Creswick, B., Panels modelled by, xvi. 185
Cuzner, B. L., Designs for Brooches by, xvii. 258

D

D'Ache, Caran, Poster by, xiii. 40, xiv. 56
—— —— Silhouettes by, xiii. 33, 37, 39
—— —— Studies by, xiii. 34–6, 38
Da Costa, J., Crayon Drawings by: *Portrait of Himself*, iv. 83, others, 87–90
—— —— Paintings by: *Pastoral*, iv. 85, *Youth and Age*, 84
Dalmatia, Sketches of, by J. Pennell, v. 80–5, *following* 86
Dammouse, A., Pottery by, iii. 180
Damon, —, *see* Mermans
Dampt, J., Bookcase by, x. 121
—— —— Child's Chair by, xi. 40
—— —— Sculpture by, Bust: Girl's, in Wood and Ivory, xii. 44
—— —— Repoussé Silver Dish by, xiii. 87
Danielson, E., Study by, *Soir*, xiii. 121
"Daphnis and Chloe," Illustrations to, C. H. Shannon and C. S. Ricketts, i. 82, 83
Dardenne, —, Embroideries designed by, xx. 277
Dauchez, A., Paintings by: *Le Marécage*, xvii. 21; *Ramasseurs de Goémon*, xix. 101
Daumier, Lithograph by, iii. 18
Daur, H., Auto-lithograph by, *Cypresses in Evening Light* (printed in Colour), xvi. 171
Davenport, C., Drawings of English Embroidered Book Covers by, ii. 208–10
Davis, E. (Mr. Donne's Studio), Water-Colour Sketch by, vii. 41
—— H., Photograph by, *The Willows*, ii. 102
—— L., Book Plate by, iv. 198
—— —— Design for Stained Glass, ii, 6
—— —— *Love's Kingdom* (Fitzroy Picture), iii. 128
—— —— Illustration by, *in* "Good Night," vi. 258
—— W. G., Embossed Frame by, xvii. 187
Davison, T., Design for a Cottage by, xx. 99
Daws, F. (Mr. Donne's Studio), Pencil Drawing of Dogs by, vii. 42
Dawson, N., Beaker and Tray, Silver and Beaten Bronze by, xviii. 58
—— —— Beaten Copper Tablet by, viii. 240
—— —— Brass Fender designed by, xviii. 57, detail of the same, 55
—— —— Electric Lamp by, xviii. 55
—— —— —— —— and Fire-irons by, xv. 190
—— —— Fire-grate, Dogs, and Fire-irons in Forged Iron with Brass Enrichments by, xiii. 191
—— —— —— Forged Iron and Brass, designed by, xviii. 56
—— —— Metal Work, Beaten and Repoussé, by: Menu Stand, ii. 198, Panels, 195, Plaques, 199, Sconce, 189, Ship, 197
—— —— Pencil Drawing by, i. 186
—— —— Tablets in Beaten Copper by, iii. 63
—— —— and E., Casket in Silver and Enamel by, vii. 237
—— —— —— —— Wrought Silver and Enamel by, xvi. 221
—— —— —— Christening Casket by, Wrought Steel and Enamels, ix. 126
—— —— —— Cup in Beaten Copper and Cloisonné Enamel by, ix. 127
—— —— —— Enamels by, vi. 174–8
—— —— —— Heraldic Device in Beaten Steel and Champlevé Enamel by, ix. 127
—— —— —— Memorial Tablet in Beaten Copper by, xiii. 113
—— —— —— Trowel and Bag designed and (partly) executed by, ix. 125
—— R. A., Design for Stencilled Book Cover by, xvii. 255
Day, Lewis F., Book-binding designed by, ii. 57
—— —— Designs by, iii. vii.; for Printed Velveteens, ii. 59
—— Lily, Design for Book-case by, xvii. 260
Dean, C., Book-covers by: xii. 183, 184
—— —— Drawings by: *Christmas Subject*, xii. 185, *A Wood Nymph*, 186
—— —— Head-piece by, xii. 187

Dearmer, Mrs., Drawing in three colours by, *Pierrot and Pierrette* (printed in Colours), xi. 263
Decorated Lunette, by F. Appleyard, awarded R.A. prize, *Spring Driving out Winter*, xix. 123; Study for the same, 122
—— Mirror Frame by J. E. Southall, Miss Gere, and Mrs. Gaskin, xviii. 262
—— Picture Frames by A. W. Jarvis, xiii. 265
—— Pages: by Alice Horton, *Shepherd's Song*, xvi. 129
—— —— by W. R. MacDougall *from* "Songs of Love and Death", x. 141
—— —— and title-page by C. Ricketts (Vale Press), ix. 63, 64
—— Poem, by Kate Light, "Bag of the Bee," vi. 35
Decorations for a Bachelor's Room, designed by G. M. Ellwood, xvi. 243–6 (printed in Colours), 247
—— for a Bathroom, by E. M. Simas, xvii. 33–7
—— for Bedroom, and Furniture, by F. Brangwyn, xix. 173–80
—— —— —— —— by M. and S. Jary, xix. 203
—— —— designs for, by A. H. Baxter, xx. 254
—— —— Small, by M. H. Baillie Scott (printed in Colours), xix. 33
—— Billiard Room, designed by R. Blomfield, i. 215
—— Board-room, at Liverpool, by W. R. Colton, xvi. 272–7
—— at the Brasserie Pousset, Paris, by Niermans, Damon and Collin, xv. 198, 199
—— of a Commonplace Room, C. H. B. Quennell, Plan, x. 37, Decoration, 38–40
—— Dressing-room, by G. de Feure, xx. 173
—— for a Dining-room, by C. Plumet and T. Selmersheim, xvii. 194, 195
—— of Entrance Hall, Design for, by G. M. Ellgood, xiv. 280
—— —— by M. H. B. Scott, xx. 94
—— —— of E. A. Waterlow's House, xviii. 91
—— Interior, by B. Pankok, xxi. 48
—— —— Schemes of, by E. Simpson, xxi. 202, 203
—— for a Music Room, by F. Erler, xvii. 25–31
—— of the P. & O. Pavilion, Paris Exhibition, 1900., by G. E. Moira and F. L. Jenkins, xx. 148–56
—— of a Public Room (part), by C. R. Mackintosh, xi. 93, 94
—— designed for St. Paul's Cathedral, by E. J. Poynter, vii. 14
—— at Salon Keller, by H. Van der Velde, xv. 286
—— for Schoolroom by P. W. Smith, viii. 238
—— for the Trocadero, by G. Moira, Cartoons for, xii. 227, 228
—— of the interior, Vienna School of Decorative Art, by Prof. J. Hoffmann, xxi. 112, 113
Decorative Art Needlework Society, Embroidered Panels executed by, xii. 120
—— Designs:—
by H. G. Fell, *Nocturne* (printed in Colours), xii. 72
by G. R. Quested, *Winter*, xv. 215
for a Lunette, awarded R.A. prize, 1894., *Abundance*, by Byam Shaw, ii. 137
—— Illustrations by Paton Wilson, iii. 182–5
—— Panels:—
by P. Berthon, *La Viole*, xii. 125
by A. Besnard, vii. 179
in Colour, by Gertrude M. Bradley, vi. 49
by H. C. Brewer, for the New Palace Theatre, Plymouth, xviii. 59, Sketch for, *Elizabethan Battleship*, 61; at Prince's Restaurant, Plymouth, xviii.60
by E. Buckman, *Football*, xviii. 103
by Mrs. Walter Cave (for a Settle), ix. 134, 135, xviii. 179
by Puvis de Chavannes, *Virgil*, viii. 21
by J. Duncan, *Orpheus*, x. 102; *Poverty of St. Mungo*, x. 103; *Taking of Excalibur*, 99
by G. M. Ellwood, *Girl at Organ*, xi. 250
by H. G. Fell, for a Music Room, viii. 169
by A. and Ellen Heaton, ix. 200
by C. Korovine, xx. 272, 273, 276
by C. H. Mackie, *The Call to Arms*, x. 105, *O Lang, Lang, May the Lassies Sit*, 104, *Summer*, 106
by C. R. Mackintosh, xi. 92
by G. E. Moira and F. L. Jenkins, for Library, xvi. 271
by G. A. Reid, *Summer*, xvii. 61
by Kay Womrath, *Woman Picking Lilies* (printed in Colours), xvii. 107
Degeorge, —, Medal by, xv. 18
De Grey, Hon. M., Inlaid woodwork designed by: Walnut Tray, iii. 151, Chests, 151–2, xvii. 100; Child's Settle, xiv. 131; Cupboard, xiv. 129, Frame and Panel, 132; Medicine Chest, v. 171; Panel, xvii. 101; Settles, iii. 150; Table and Tray, xi. 115; Workbox, xvii. 99; Woodwork, viii. 97, Writing Table, 100
—— Odeyne, Mirror Frame designed by, v. 171
Delaherche, A., Inkstand, Earthenware part by, x. 122
—— —— Portrait of, xii. 112
—— —— Pottery by, xii. 113–17, xix. 100
Della Robbia, A., Panel in Enamelled Pottery by, *The Coronation of the Virgin*, xxi. 62
"Della Robbia" Pottery:—
Jar, designed by Miss Buckler, viii. 98
Panels, by H. Rathbone, xx. 87; xviii. 134, 135
—— designed by Miss Rope, painted by Miss E. M. Wood, *Melody*, xiii. 190

"Della Robbia" Pottery (*continued*);—
Panels, designed by Miss C. A. Walker, *Pandora*, xiii. 190
Plaques: designed by H. Rathbone, xviii. 268; by C. A. Walker, xi. 116
Vases, by H. Rathbone, xx. 87
Demachy, R., Photograph by, *Rouen, river scene*, vi. 115
De Morgan, W., Pottery by, v. 140
—— —— Tiles, Friezes and Plaques, Panels, &c. designed by, xvii. 223, 226–30
—— —— Wall Panel designed by, painted by T. Boldrini, xvii. 225
—— Mrs. (Evelyn) W., Busts by: Bronze, *Medusa*, xix. 232, Terra-cotta, *Mater Dolorosa*, 230
—— —— Paintings by: *Boreas and Prithyia*, xix. 231, *Earthbound*, 228, *Ithuriel*, 229, *Flora* (in Colour), 225, *Luna* (in Colour), 220, *Mercy and Truth*, *etc.*, 230
—— —— Studies by: *Drapery*, xix. 222, 223, 227, *Head of Female Saint*, 221, *Hands, and Armour*, 224
Design, Arrangement of Repeats of, i. 123
Designs, *see* Voysey, C. F. A. (*and others*):—
in Black and White by W. H. Bradley, iv. 166–8
based on Flowering Plant, by J. A. Hancox, xx. 250, *do.* by Beatrice M. Turner, 252, *do.* by Edith and Julia Wright, 249
by S. Image, *Birds and Foliage*, xiv. 3
by E. J. Poynter, *Four Seasons*, and *Four Elements*, vii. 7, *Signs of the Zodiac*, 12
by J. W. West, *Girl Gathering Mistletoe*, v. 40
by Miss A. B. Woodward, *Pandora*, iv. 134
Desmoulin, F., Engraving by, *Portrait of Renan*, viii. 24
De Vigne, P., Ivory bust by, *Psyche*, iv. 150
—— —— Sculpture by, Statue: *Poverella*, xii. 197
Devreese, G., Ivory Statuette by, *Thaïs*, xvi. 61
—— —— Medal by, xvi. 64
—— —— Sculpture by, Bust: *Of his Father*, xvi. 62. Statue: *Lutteur en Garde*, 63
Dewar, Miss De C. L., Candle Sconce, Repoussé by, xix. 241
—— —— Jewel Casket by, xix. 238
—— —— Lead Mirror Frame by, xv. 280
"Dial, The," cover of, ii. 114
Diaz, —, Painting by, *Turkish Children*, xvi. 270
Didier-Pouget, Drawing by, *Le Soir: Etang de Mimizan*, xxi. 249
—— —— Paintings by: *Les Bruyères: Effet du Matin*, xxi. 247; *La Lande aux Bruyères*, viii. 105; *Le Matin: Bruyères en Fleurs*, xxi. 253, *La Vallée de l'Aumance*, 250; *Vallée de la Creuse: Derniers Rayon*, xvii. 14; *Wooded Landscape* (printed in Colours), xxi. 251
Didier-Pouget, Pencil Drawing by: *Léver de Lune sur le Bassin d'Arcachon*, xxi. 248
Dieppe, Rouen, and Chartres, Sketches of, by G. H. Lenfestey, viii. 142–48
Dignam, Michael, Sketches by, i. 187–91
Dillens, J., Bas-relief by, xvi. 64
—— —— Ivory Statuette by, viii. 49
—— —— Sculpture by, Statues: *Le Laurier*, xiv. 68, *La Magistrature Communale*, 67, *Le Silence de la Tombe*, 66, *La Ville de Bruxelles Reconnaissante*, 67
Dinan, Sketches of, by A. G. Bell, iv. 52–6
Dining-room of M. Bénard, xiii. 184
—— designed by E. Gaillard, with Mural Decorations by J. M. Sert, xx. 175
Diston, Adam, Photograph by, *The Student*, i. 191
Dixon, A., Painting by, *The King's Garden*, xx. 188
—— Henry, Photographs by: *White Bear*, i. 94, *Lion*, 97
Dodd, C. T., Coloured Woodcut by, *Venice*, xxi. 54
Dolmetsch, A., Clavichord and Harpsichord made by, xix. 192, 193
Donnay, A., Illustration by, *for* "Folk Lore," xiii. 186
—— —— Initial Letter by, xiii. 183
—— —— Poster by, viii. 116
Donne, W. J., Painting by, *Portrait of a Lady*, vii. 40
Doors:—Bed-room Door by M. H. Baillie Scott, v. 21
—— Front Door by M. H. Baillie Scott, v. 22
Douglas, J. C., Photograph by, *Painters' Club, St. Ives, Some Members*, v. iii.
Dow, T. M., Design for Stained Glass by, x. 146
—— —— Paintings by: *An Apennine Valley*, xi. 188; *A Corner of Tangier*, x. 151; *The Enchanted Wood*, 147, *Eve* (*unfinished*), 144, *The Herald of Morn*, 153, *In the Fields, Morocco*, 152; *The Kelpie*, v. 23; *Peony Roses*, x. 150
—— —— Portrait of, by W. Stott, of Oldham, x. 145
—— —— Study by, *White Lilies*, x. 149
Draper, A. G., Sketch by, *Entrance to the Harbour*, ii. 79
—— H. J., Painting by, *The Sea Maiden*, iii. 162, Studies for, 163, 164
—— —— Studies by: *Child's Face*, xvi. 237; *for* "The Gates of Dawn," xx. 18
Draperies, Studies of, by Mary B. Kerry, v. 106, 107
Drawings (*see also* Black and White, Chalk, Water-colours, *etc.*):—
in Colour, by E. Aman-Jean, viii. *facing* 198
for Book Illustrations, &c., by Aubrey Beardsley, i. 10, 11, 15–19, 125; *Hail Mary*, xiii. 255, *Lady Riding*, 257, *Pan and a Lady*, 259, *Rejane* (printed in Colour), 253, *Venus*, 260; pen-and-ink, *Joan of Arc's Entry into Orleans*, fly before i. 44

Drawings (*continued*);—
by E. Béjot, *Le Pont de Tolbiac*, xvi. 279
and Designs by P. J. Billinghurst, xiv. 181–6
by Eleanor F. Brickdale, xiii. 106
by R. A. Briggs, *A Bungalow*, iii. xxiii.
by J. Cardenhead, *Winter Scene, from* "The Evergreen", x. 67
by E. W. Charlton, *The Log House, "Idaho," near Ringwood*, xv. 53, 54
by E. Claus: *Les Deux Bossus*, xvii. 145, *En Famille* (printed in Colour), 147, *Soleil Couchant*, 156
by F. Courtois, *from* "Fashion in Paris, 1797–1897.," xv. 214
by C. Dean, *Christmas Subject*, xii. 185, *A Wood Nymph*, 186
by G. de Feure, *La Charmeuse d'Oiseaux*, xii. 101
by A. de Riquer, *Chrysanthemums*, xix. 186
by Didier-Pouget, *Le Soir: Etang de Mimizan*, xxi. 249
by A. Dürer, *Death on Horseback*, xiv. 173
by W. Estall, *The Arun*, xii. 78
by (Mrs.) Edith Farmiloe, *Children*, xviii. 173–9
by H. G. Fell, *Cupid and Psyche*, ii. 154, *Love and Time*, 164
by Flaxman, xiv. 177
by Forain, *Demagogue and Crowd*, facing 198
by Mrs. (Elizabeth) Stanhope Forbes: *Basque Farm*, xviii. 28, *The Fandango*, 33, *An Interior: Basses Pyrénées*, 32, *Shepherd of the Pyrenees*, 27, *The Village*, 26
by C. M. Gere, ii. 90, 97
by C. D. Gibson, viii. 76–80
by Alice Giles, *Flight of the Gadarene Swine*, xi. 251
by Tony Grubhofer: *Bing Enn*, v. 14, *Ika, near Abazzia*, 11, *Lovrana, near Abazzia*, 10, *Near Salzburg*, 10, 13, *Schloss Enn*, 8, 15
in Pencil and Ink by H. Harpignies, *Children Fishing in a Wood*, xiii. 150
by S. Heath, ii. 93, 94
by Th. Van Hoytema: *Morning*, xi. 34, *Night*, 35, *Owls*, 33, *Turkeys*, 32
by W. Hyde: *From a Railway Bridge*, iii. 2, *St. Paul's from Watling Street*, 83
of Japanese Gardens, i. 129, 130, 132–5
by F. Khnopff, ii. 203, 207
by J. Joass, *Formal Gardens in Scotland*, xi. 167–76
by Kiosai, xiv. 178
by Sir F. Leighton, *Seated Female Musician*, iii. 91
by Phil May, *Portraits*, v. 214
by C. Meunier: *Belgian "Black Country,"* xi. 80, 83, *A Collier: Sunday*, 86, *Colliers in the Pit*, 83; *The Thames*, xx. 119–21
by C. C. Moore-Park: *Animals*, xxi. 172, 173, 175, *The Dressing-Room*, 174; *Penguins, from* "A Book of Birds," xviii. 221

Drawings (*continued*);—
by E. H. New: *Evesham*, xiv. 87–90; *Porteynon, Gower*, ii. 27
by Miss M. L. Newill, *Trees* and *Landscapes*, &c., v. 56, 59, 60
by W. Nicholson: *Bulldog, from* "Square Book of Animals," xviii. 218, *Cecil Rhodes from* "Twelve Portraits," 219
by W. Q. Orchardson, *Dancer*, iii. 92
by R. Parnell, *Comic Animals*, xxi. 51–3
by J. Pennell, *Devils of Notre Dame*, ii. 180, 181
by H. S. Pepper, *Old Wrought-iron Work*, xii. 248–51
of Gas-fittings, R. Ll. Rathbone, i. 240, 241
by Ethel Reed: *Child Clutching Black Cat*, xx. 233, *Child's Head*, 230, *Pierrot Amoureux*, 231, *Sleeping Pierrot*, 232, *Temptation* (*a Pierrot*), 235
by Rembrandt, *Landscape*, xiv. 174
by P. Renouard: xix. 166, 169, 170, 172, *Head of H. Rochefort*, 166, 170, *Portrait Sketch of H. S. Marks*, 167; *The Sculpture Gallery, Paris Exhibition*, 1900., xxi. *facing* 50
by C. Robinson, *The Rhine Maidens*, xviii. 2
by T. M. Rooke, *Bourges Cathedral*, xix. 274
by Florence Rudland, *An Initial*, ii. 92
by G. Segantini: *Evening*, xi. 151, *The Fold*, 146
by Winifred Smith, *Figures* and *an Initial*, ii. 90, 91, 93
by Steinlen: *Étude*, xvi. 18, *Maçons rentrant au Chantier*, 22, *Scène de rue de Faubourg*, 19, *Types de Montmartre*, 20, 21, 25
by L. Alma Tadema, *Two Women*, iii. 90
by F. Thaulow, *Port de Dieppe*, xi. 9
by T. Thomas in the Palace of Dress, Paris Exhibition, xx. 227–30, 233–6
by G. Thomson, *Wood-carving and other Handicrafts at Essex House*, xii. 27–31
by Margaret E. Thompson, xiv. 264, 265
by Th. Verstraeten, *Fisherwomen*, ii. 46
by P. Fletcher-Watson, *High Mass, Burgos Cathedral*, xvii. 123
by A. B. Wenzell, *At the Theatre*, ix. 297
by S. Wood (in parody of Aubrey Beardsley), iii. 64
in Colours by G. Craig, *Sir H. Irving as Louis XI.* (printed in Colours), xvi. 267,
—— by J. W. West, *The Poppy Garden* (printed in Colours), ix. *facing* 192
—— (Three) by Mrs. Dearmer, *Pierrot and Pierrette* (printed in Colours), xi. 263
in a new manner, by M. Menpes, *Boy's Head*, viii. 241, *Mexican Woman*, 243, *View at Osaka*, 142
in red by Le Sidaner, *Vieux Perron à Bruges*, xvii. 19
—— by M. Menpes, *Brittany Peasant* (printed in Colour), xv. 131

Drawings (*continued*) :—
in red chalk by Michael Angelo, *The Arcieri, from* "Michael Angelo Buonarotti" (reproduced in Black and White), ii. 108
—— by B. Shaw, *Mediæval Lady with Bowl* (printed in Colour), xi. *facing* 222
and designs by Christine Angus, xx. 197, 198
and Illustrations by H. Schwaiger, xviii. 138–40
and Plans of Domestic Entrance Halls, by C. F. A. Voysey, xxi. 242–6
—— Small Country House, by M. H. Baillie Scott, xii. 168–72
—— by M. H. B. Scott, *A Suburban House*, iv. 127–32
for Reproduction (*see* Haag, Powell, Railton, Rigby): by C. G. Harper, ii. 175–8; various methods, i. 198–200; on various prepared Papers, i. 69, ii. 99, 100
and Watercolours by J. Ruskin, xix. 77, 82, 85–92 (printed in Colours), *Fondaco de' Turchi—Venice*, 76, *Rheinfelden Bridge*, 83, *Roslin Chapel* (in tint), 78
Drawing-room by E. Colonna, xx. 167
—— Scheme for the Decoration of a, M. H. B. xx. 95
Dresser, A. R., Photographs by: *Corbière Rocks*, i. 89, *Towing*, 86
—— C., Designs by: Candlestick in Brass and Copper, xv. 114, Carpets, 108, Cretonnes, 107, 109, Door-Knocker, 114, Flower-pot Holder, 110, Glass Vessels, 104–6, Lamp, Copper and Brass, 112, Kettle and Tea-pot in Metal, 111, Silver Tea-service, 113
Drop Scene by L. Fry (Mr. Bate's Studio), vii. 232
Drury, A., Base of Lamp-post by, xvii. 48
—— —— Medallion, *My Queen*, xiii. 262
—— —— Sculpture by, *Statue of Joseph Priestley*, xvii. 115
Dry Point Etchings (*see also* Etchings) :—
by Mrs. Stanhope Forbes, [illegible]. 188, 195
by P. Helleu: *The Cigarette*, v. 97; *Coucou*, x. 254; *Les Dessins de Watteau au Louvre*, v. 101; *Ellen et sa Grandmère*, x. 251; Etudes, *Girl's Head*, iii. 68; *Girls' Heads*, 71; *Étude d'une Jeune Fille*, v. 99; *Femme se Chauffant*, iii. 67; *Femme à la Tasse*, *ib.*; *La Colonne*, vii. 169, *La Jolie Taille*, 168; *Le Salon Blanc*, iii. 68; *Two Children*, v. 100
Dubois, P., Plaquette, Jug, Candlestick, and Vase in Pewter by, xv. 55, 56
—— —— Metal Panel by, *Veilleuse*, xvi. 210
—— —— Sculpture by: Statue: *Seated Lady*, x. 56
Duhem, H., Paintings by: *Humble Jardin*, xix. 94; *Le Salut*, xvii. 12; *Troupeau dans la Dune*, xvi. 65
—— Mme. Marie, Painting by, *Soirs de Pâques*, xviii. 13
Duke, W., Iron and Copper Grille executed by, xvii. 190
Dumont, H., Painting by, *Flowers*, xix. 195
—— M., Programme Cover by, x. 239
Duncan, J., Decorative Paintings by, *Bacchanalian Procession*, x. 100
—— —— Designs: for Book covers, xv. 184, 186; for Christmas Carols, xv. 185, 187
—— —— Decorative Panels by: *Orpheus*, x. 101, 102, *The Poverty of St. Mungo* 183, *The Taking of Excalibur*, 99
Du Noyen, G. V. (*the late*), Drawing by, *Celtic Cross*, xiv. 163
Duplessis, Wood-engraving by, after Pastel by J. Chéret, *from* "l'Image," x. 127
Dupuis, D., Medal by, xv. 20
—— —— Plaquette by, xv. 20
Dürer, A., Drawing by, *Death on Horseback*, xiv. 173
Dutch Headgear, male and female, Sketches of, by N. Jungmann, xxi. 37–43
Duthie, A. L., Panel in Leaded (Stained) Glass by, xv. 123
Duxbury, G. C., Design for Piano-front and Panel by, xvii. 262

E

East, Alfred, Etching by, *A Hurrying Wind*, iii. 26
—— —— Paintings by: *After the Storm*, vii. 137, *Autumn Afternoon*, 132, *Autumn Morning*, 140, *The Lonely Road*, 139; *The Monk's Pool*, xvi. 233; *October Glow*, vii. 139; *A Passing Storm*, xxi. 260; *Scene in Ceylon*, vii. 155, *Street in Kioto*, 138
—— —— Portrait of in his Studio, vii. 133
—— —— Sketches by: *Road in St. John's Wood*, vii. 141, *Street in Canton*, 134, *Venice*, 140
—— —— Sketch in Oils by, *Landscape*, vii. 235
—— —— Stained Glass Window designed by, xxi. 125
Eckmann, O., Painting by, *Solitude*, iv. 24
Edelfelt, A., Painting by, *Girls Launching a Boat*, vi. 230
Edinburgh, Sketches of, by W. B. Macdougall, vi. 165–7, 169, 170
Egerton, Lady Alix (Mrs. Jopling-Rowe's Studio), Study by, *Girl's Head*, vii. 45
Egypt, Sketches of: by W. Ball, ii. 61–4; by P. Buckman, vi. 37–41
Ehren, J. von, Lithograph by, *Boy with Cow*, xvii. 235
Eide, Miss, Tapestry executed by, xxi. 191
Eitner, E., Lithograph by, *The Sea*, xvii. 241
Elevations of the New Palace of Art, Sydney, New South Wales, x. 138
Elgood, G. S., Paintings by, *Gardens*, v. 51–5; 53, 54, 5, xiii. 108–11; xix. 124–6

Ellgood, G. M., Design for the Decoration of an Entrance Hall by, xiv. 280
Elliott, A. L., Design for a Punch Bowl by, xx. 257
Ellwood, G. M., Chimney-piece designed by, xix. 50
—— —— Decorations for a Bachelor's Room designed by, xvi. 243–6, 249 (printed in Colours), 247
—— —— Designs by: for a Cabinet, xi. 257, for a Piano Front, 252
—— —— Furniture by, xix. 49
—— —— Panel by, *Girl at Organ*, xi. 250
Else, J., Designs for Lace Curtains by, xx. 113, 114
—— —— Fire-dog, modelled by, xx. 114
Emanuel, C. H. L., Copper Work by: Book-cover and Cigar-box, vii. 224, Panels executed by, 225
—— —— Door Furniture by, xviii. 254
—— F. L., Book-plates by, viii. 43
—— —— Sketches by: *Concarneau, Quimper and Brittany*, iv. 180–6; *Holland*, ii. 166, 167; *Rouen*, xviii. 85–90
Embossed designs (*Dessins Gauffrés*), by A. Charpentier, x. 161–4; *Child on Bridge*, 158, *Femme Sortant de l'Eau*, 165, *La Fille au Violon*, 159, *Water Nymph* (reproduced en gauffrage), *facing* 158
—— Leather Book-cover (*see* Leather), by Mary G. Houston, xiv. 271
Embroidery:—
Embroidered Banners: designed by C. M. Gere, executed by the Misses Munn, xviii. 194; by S. Image, executed by the Ladies' Work Society, xix. 51; by A. Vallance, executed by Bessie Huggett, xix. 43
—— Bed-cover designed by R. S. Lorimer, xxi. 126
—— Book-covers: by Miss M. Newill, vii. 178; ix. 278
—— —— designs for: by R. Hallward, ii. 211; by H. T. Wyse (printed in Colours), xii. 283
—— —— English drawings of, by H. Clifford, ii. 211, 212, by C. Davenport, 208–10
—— Box, by Grace Chadburn, xvii. 271
—— Centre Panel of a Reredos designed and worked by Miss M. L. Newill, v. 63
—— Cloth, designed by Miss Garnett, viii. 99
—— —— for Rosary Altar, by W. H. Cowlishaw, xix. 49
—— Curtain, Pulpit Fall, &c., by Mrs. Newberry, xix. 235, 237
—— Cushion by S. Giöbel, xxi. 192, 193; by Ethel Wright, xxi. 259
—— —— and Book-cover by Mr. and Mrs. Crane, ix. 58
Embroidery (*continued*):—
Embroidered Cushion designed by R. Hammel, xvi. 35
—— —— designed by S. Image, executed by Miss C. G. Trower, ix. 201
—— —— —— by C. F. A. Voysey, executed by Mrs. Reynolds-Stephens, xviii. 185
—— Cut Linen and Embroidery Collar and Handkerchief, by Florence Cartwright, xix. 130
—— Dressing-table Cover, design for, by H. C. D. Chorlton, xv. 122
—— Embroideries, designed by Morris and Co., executed by Flora E. J. Hayman, ix. 201
designed by Jessie Newbery, executed by Edith and Bella Rowat, v. 280
designs for, by Mary J. Newill (figures), vi. 44
designed by H. Obrist, executed by Bertha Ruchet, ix. 98–105
designed by C. F. A. Voysey, executed by Mrs. Reynolds-Stephens, ix. 193
—— Fan, design for by Katherine M. Warren, xvii. 257
—— Fire-screen by Helen Faulkner, xvi. 199
—— Hanging designed by Dardenne, executed by Fonson, xx. 277
—— —— for Litany Desks, Leek Embroidery, i. 139
—— Night Dress Satchel, design for, by Alice Lord, xi. 259
—— Panels: by Eva Skoulding-Cann, xiv. 27; by the Haslemere Class, *Home Arts and Industries*, xvii. 101; for Piano by Ellen E. Houghton, xiv. 286; by Mlle. L. G. van Maltemburgh, xiii. 275; by Hannah Sandeman, vi. 45; by Miss Younger, xix. 233
—— —— Design for by Hilda M. Pemberton, xiv. 267
—— —— designed by P. Ainsworth, xvii. 124; by Rev. E. Geldart, executed by the Decorative Art Needlework Society, xii. 120; by Mary T. Newill, executed by the same and Miss E. E. Bloxcedge, xviii. 190; by H. A. Payne, executed by Amy Mark, xviii. 277; by O. Scattergood, xiv. 274
—— —— &c., by Jessie Newbery, xii. 47–50
—— Portière, by W. and Mrs. Crane, xviii. 117
—— Screens: by F. Aubert, xi. 41; by Th. and Mrs. Van Hoytema, xi. 32

Embroidery (*continued*):—
Embroidered Screens, designed by W. Crane, executed by the Royal School of Art Needlework, xiii. 187; designed by S. Image, executed by the Royal School of Art Needlework, xiii. 188; designed by A. H. Mackmurdo, xvi. 184
—— Silk Bordering and Screen Panel, by E. and Mme. Moreau-Nélaton, xiii. 88
—— —— Wall-hanging by F. Aubert, xi. 43
—— Tea-cosy, by W. and Mrs. Reynolds-Stephens, xviii. 186
—— Work-bag, by Miss Gordon, xix. 236
Emerson, P. H., Photographs by: *Marsh Leaves*, vii. 56; *River Scene*, i. 90
Emslie, A. E., Studies by, xx. 47, 48
Enamel(s) and **Enamelled** Articles (*see also* Decorative Art, A. Fisher, Jewellery *and* Metal Work):—
—— Champlevé Enamel, Casket in (Atelier de Haute-Claire), xvii. 192
—— —— —— on Steel by E. Craigie, xv. 47
—— in Copper Frame by A. Fisher, xiv. 198
—— on Copper by W. T. Flowers, xv. 46
—— by N. and E. Dawson, vi. 174–8
—— by A. Fisher, viii. 150–5, xviii. 107
—— Buckles, designs for, by J. Thirtle, Gertrude M. Siddall, E. Icguy and T. Corson, Studio Competition A. XII. (printed in Colour), xiv. 141
—— Girdle by A. Fisher, x. 191
—— by Prof. von Herkomer, *Beauty's Altar*, xx. 11
—— and Steel, Frame in, by A. Fisher, xiv. 197
—— —— and Copper work by N. and E. Dawson, ix. 126, 127
—— Tile Decoration for Bathroom by A. Charpentier and F. Aubert (printed in Colours), xiii. 89
End Paper by C. C. M. Park, *for* "Elfin Rhymes," xxi. 176
Engelhart, J., Painting by, *Sleep*, xvi. 38
Engraving by F. Desmoulin, *Portrait of Renan*, viii. 24
Erler, Fritz, Decorations for a Music-room by, xvii. 25–31
Escutcheons by F. B. Fulford, xx. 49
Estall, W., Drawing by, *The Arun*, xii. 78
—— —— Paintings by: *Autumn*, xii. 74, *The Homestead*, 75, *A Pastoral*, 77
—— —— Panel Studies by, *Landscapes*, xii. 73, 76, 79, 81
Etchings (*see also* Dry Point Etchings):—
by A. Baertsoen, *La Grande Rue, Flandre*, xiv. 233, *La Route Zélandaise, ib.*, *Vieux Canal*, 231; *Le Vieux Port Veere*, 228
by W. Ball, *Cromer Sands*, xvi. 9, *Venice from the Lido*, 5
by M. Bauer, *Oriental Subjects*, xix. 38–42.
Etchings (*continued*):—
by Minna Bolingbroke, *Malefactors*, iii. 60; *Ravens and Plough*, x. 250
by D. Y. Cameron: *A Dutch Damsel*, v. 194, *The Flower Market*, 195; *Interior of Italian Wine Farm*, x. 253; *A Lady of Holland*, xii. 277; *The Palace, Stirling Castle*, v. 196, *The Stairs, Rowallan*, 197, *Veronica*, vii. 166; *The Windmill*, v. 199; *The Workshop*, xii. 278; *Zaandan Windmills*, v. 200
by E. W. Charlton: *Drying Nets*, vii. 222, *A Joke*, 221, *Manning the Pilchard Boats*, 220, *The Old Harbour*, 221, *River Scene*, 223
by L. Conconi, *L'Arco di Tito in Roma*, viii. 83, *Cortile del Palazzo Marino in Milan*, 87, *Neve sui Tetto*, 90, *Solitudine*, 81, *Vita Contemplativa*, 82
by A. East, *A Hurrying Wind*, iii. 26
by Baron M. Fichard, *Village Scene*, xxi. 66
by J. Finnie, *Poplars*, vii. 167
by C. Flodman, *River Scene*, ix. 261
by G. Gascoyne: *Showery Weather*, xvi. 280, *The Tilted Cart*, 281
by Colonel Goff: *Newcastle-on-Tyne*, iii. 60; *The Old Chain Pier, Brighton*, ii. 42; *Pine Trees, Christchurch*, v. 27; *The Ponte Vecchio*, ii. 41, *The Rialto, Venice*, 42
by Sir F. S. Haden, iii. 58, 191; *Windmill Hill*, in "Etching in England," vi. 257
by A. H. Haig, *Stockholm*, x. 261
by O. Hall, *Coniston Hall*, iii. 26; *Lancaster Moor*, x. 249; *Trees on the Hillside*, v. 26
by S. Harding, *Roger Payne*, ii. 157
by A. Hartley, *Château de Blouay*, iii. 29; *On the Tees*, x. 248
by H. Herkomer, *Gwendydd*, in "Etching in England," vi. 256
by C. Holroyd, vi. 83–5, *The Monks of Oliveto*, 82, *Round Temple*, v. 27
by L. Raven-Hill, vi. 86
by R. Jettmar, *Boatman and Mermaids*, xix. 205, *A Vision*, 201
by Max Klinger, *Apollo and Daphne*, v. 49, *The Dead Mother*, 45, *Misery*, 42, *Prometheus Freed*, 43; *Sea*, 48.
by Linda Kögel, *Children Singing*, xii. 195
by A. Legros, *Cabane dans les Marais*, v. 25
by W. Leistikow, *Trees and Water*, xi. 127
by A. Lepère, *Autour de la Halle*, xii. 115, *Dans le Ruisseau*, 144, *Les Toits de Saint-Severin*, 153
by F. Maréchal, *Liége*, xx. 102–4
by E. Mendel, *At a Fair*, xxi. 139, *Ducks*, 138
by E. Van Muyden, *Panthère Noire*, xiv. 60; *Studies of Monkeys*, xv. 283
by H. Olde, *Portrait Study of Claus Groth*, xxi. 63, *Portrait Study of Friedrich Nietzsche*, *ib.*

Etchings (*continued*):—
by E. Orlik, xx. 159, 165
by A. Rassenfosse (soft-ground), *La Toilette*, xiii. 179
by P. Renouard, *Dogs*, xix. 171
by W. Strang, *Eve Tempted by Satan*, vi. 126; *Lord Justice Lindley*, v. 29
by P. Thomas, *Dorking*, iii. 59
by H. Vogeler, *Frühling*, xiii. 53, *Liebe*, 54, *Das Mädchen und die Raben*, 52
by C. J. Watson, *Bologna*, ix. 7; *Cefalu, Sicily*, ii. 45; *Cheyne Walk, Chelsea*, ix. 11, *Corner of Dordrecht*, 9; (Sand-ground), *Evening on the Zuyder Zee*, vii. 165; *Ponte de Cavallo, Venice*, ii. 44, *St. Etienne du Mont*, 43; *Street View*, ix. 8; *Wells Cathedral*, x. 250
by E. R. Weiss, *Spring Flowers* (printed in Tint), xii. facing 20
by J. W. West, *Old Lady writing*, vi. 143
by R. Wysman, *Soir à Dordrecht*, ix. 213
by A. Zorn, *Girl's Head*, x. 263; *Portraits: of Renan*, xiii. 166, *of Count G. von Rosen*, 170, *of Mr. and Mrs. Zorn*, 167
Etchings in Colours:—
by E. Béjot, *Entr'actes de Pierre*, xvi. 283
by F. Jourdain, *Les Cygnes* (printed in Colours), xiii. 123; *The Red Shawl* (printed in Colours), xvii. 214; *The White Peacock* (printed in Colours), xiv. 209
by E. Klotz, *Boy's Head*, iv. 134
by M. Menpes, *Old Woman reading* (printed in Colours), xiv. 39
Study for, by Prof. Legros, ix. 285
Evenepoel, H., Painting by, *Espagnol à Paris*, xix. 280
Evesham, Drawing of, in Pen and Ink, by E. H. New, xiv. 87–90
Exhibitions (*see* Brussels, Paris, &c.):—
of Applied Art, at Hirschwald's Gallery, Berlin, xvi. 136–8
of E. G. Reuter at Geneva, views of, xiv. 62
Stockholm, Buildings of, x. 201, 202

F

FACSIMILE of Payne's Bill for "King's Chester," ii. 158
Falguière, Sculpture by, Statue: *St. Vincent-de-Paul*, xv. 282
Fan, designed by A. Willette (Lithograph on Silk), viii. 47
—— embroidered, design for, by Katherine M. Warren, xvii. 257
Fantin-Latour, Lithograph by, *Pastorale*, ix. 147
—— —— Paintings by: *Baigneuses*, xvii. 10; *Portrait of Edouard Manet*, xxi. 227
Farmiloe, (Mrs.) Edith, Drawings of Children by, xviii. 173–9
Faulkner, Helen, Design for Poster by, xiii. 196
—— —— Embroidered Fire-screen by, xvi. 199
Favrile Glass ware, by L. C. Tiffany, xvii. 40–3
—— —— Lamp and Window, by L. C. Tiffany, xiv. 16–21
Fawell, N., Inlaid Letter-box executed by, xvii. 99
—— E., Settle carved by, v. 172
Feather Motives, *from* "Jackson's Theory and Practice of Design," iii. xxiv.
Fehr, H. C., Bas-reliefs by: Coloured, xiii. 46, 47; Coloured Plaster, *Literature*, xv. 276, *Romance of Chivalry*, 275; Wax Sketches for Bas-reliefs, xvi. 190
Fell, H. G., Cloth Book-cover designed by, iv. 19
—— —— Decorative Design by, *Nocturne* (printed in Colours), xii. 72
—— —— Drawings by: *Cupid and Psyche*, ii. 154, *Love and Time*, 164
—— —— Illuminated Address executed by, to *Prince Arisugawa of Japan*, xv. 51, 52
—— —— Illustration by, "Banbury Cross Series," vi. 193
—— —— Metal Sign designed by, for Heatherley's Fine Art School, xv. 192
—— —— Paintings by: *Music*, ii. 165; *March* (printed in Colours), xiii. 72
—— —— Panel for Decoration of a Music-room by, viii. 169
—— —— Pencil Drawings by, *illustrating* "The Song of Solomon," xv. 211, 212
Fenyes, A., Painting by, *La Famille*, xxi. 134
Fer, (Joint-artist,) *see* Khnopff
Ferguson, W., Design for Printed Hanging by, xx. 260
Fernie, Miss M. H., Design for Wall-Paper, i. 250
—— M., Gesso Door Plate designed by, iii. 156
Feure, G. de, Boudoir and furniture by, xx. 171, Brocades, 176, Chairs, 177–9, Dressing-room, 173, Fire-screen, 181, Mirror Frame, *ib.*, Screen, 180, Sofa, 190, Wardrobe and Dressing-table, 172
—— —— Drawing by, *La Charmeuse d'Oiseaux*, xii. 101
—— —— Illustrations by, *for* "Femi-flores," xii. 95, 96
—— —— Paintings by: *L'Amoureuse du Mal*, xii. 99, *La Fille de Leda*, 100
—— —— Poster by, ix. 211
—— —— Water-colour by, *Les Jardins d'Armide*, xii. 97
Fichard, Baron M., Etching by, *Village Scene*, xxi. 66
Figure Design by C. W. Johnson, xi. 262
—— *from* "Annunciation," by G. Segantini, xi. 152
Fiedler, Marianne, Lithograph by, *Bacchante*, xv. 266
Finnie, J., Etching by, *Poplars*, vii. 167

Fireplace(s), (*see also* Chimney Breast, *etc.*):—
—— Decoration by T. Morris, xi. 23
—— and detail, designed by W. Reynolds-Stephens, xvii. 76, 77
—— designed by A. H. Smith, xvi. 196
—— (with carving by Frampton), designed by C. H. Townsend, ix. 51
—— designed by C. F. A. Voysey, ix. 195
—— Panelling by L. C. A. Benouville, xi. 39
—— and their appurtenances, drawings of, by M. H. Baillie Scott, vi. 102–7
—— in Mr. L. C. Tiffany's House, xi. 158, 159
Fire-screen by Bonvallet, xiv. 138
—— by G. de Feure, xx. 181
—— by C. Plumet and E. and Mme. Moreau Nélaton, xiii. 88
—— in appliqué, designed by L. Bonvallet, xvii. 192
—— design for, by Katherine M. Coggin, xi. 254
—— worked in Silk by Grace Boston, xvii. 256
—— in Wood, Brass and Gesso, by Winifred Russell, xxi. 256
Fischer, O., Lithographs by: *Landscape*, xv. 272, *Night*, 269, *The Park*, 270
—— —— Mural Paintings by, xiii. 202, 203
—— —— Posters by, viii. 50, ix. 294
—— Th., Drinking Fountain by, xviii. 202
—— —— Bismarck Monument, designed by, xviii. 201, 202
Fisher A., Book-Plate by, xix. 271
—— —— Box in Mahogany, Enamels, and Gilt Fretwork designed and partly executed by, ix. 268
—— —— Casket by (side and top), xv. 191
—— —— Cross, in Silver and Enamel by, xviii. 109
—— —— Design for Yachting Cup from a Pastel by (printed in Colours), xxi. 23
—— —— Electric Bracket in Steel, Silver, Bronze and Enamel (Peacock motive), xviii. 108
—— —— Enamels by, viii. 151–5
—— —— Enamel in Copper Frame by, xiv. 198
—— —— Enamelled Girdle by, x. 191
—— —— Ivory and Enamel Casket by, ix. 269
—— —— Jewel Case by (open and shut), xvii. 110, 111
—— —— Jewel Casket in Steel and Enamel by, xiv. 196
—— —— Mirror by, *Venus Mirror*, xiv. 199
—— —— Net in Silver and Enamel, xx. 3
—— —— Overmantel by, in Brass, Silver and Enamels, xx. 5
—— —— Panel for Overmantel with Enamel, xviii. 107
—— —— Photograph of, viii. 149
—— —— Portrait in Steel and Enamel Frame by, xiv. 197
Fisher A., Silver Cross by, xvi. 225
—— —— —— Statuette by, xx. 4
—— —— Sporting Tankard designed by, xxi. 22
—— —— Steel, Enamel, and Gold Casket by, ix. 268
—— —— Triptych in Silver and Enamel by, xvii. 47
—— —— —— in Steel and Translucent Enamel by, xi. 51
—— G., Book-cover by, xv. 48
—— J., Copper Jar executed by, xvii. 102
—— Kate, Bracelets and Girdles by, xix. 132
—— —— Brooch in Silver and Enamel by, xix. 131
—— —— Processional Cross, Silver and Enamel by, xxi. 264
—— Mark, Sketch by, *At the Back of the Farm*, ii. 79
Fitzroy Picture Society, Pictures issued by, *Love's Kingdom*, L. Davis, iii. 128; *St. George and the Dragon*, H. Summer, *ib.*; *Work and Play*, by the same, viii. 53
Fjaestad, G., Paintings by: *A Fir Forest*, xvii. 59, *Study of Trees in Winter*, 58, *A Winter Night*, 57
Flaxman, Drawings by, xiv. 177
Fletcher, B., Medicine Cupboard designed by, v. 172
—— M. (*see* Batten, J. D.), Chromo-Xylograph by, *River Scene*, xxi. 96
Flodman, C., Etching by, *River Scene*, x. 261
Florence, Mary S., Plaster Group by, *Mother and Child*, ii. 7
Flossmann, J., Details of the Bismarck Monument by, xviii. 203, 204
—— —— Sculpture by, Panel: *Head of Beethoven*, xv. 288
Flower-pot Holder, designed by C. Dresser, xv. 110
Flowers, W. T., Enamel on Copper by, xv. 45
Flyge, J. L., Bookbindings executed by, ix. 38, 40, 43
Foberg, Mrs. A., Swedish Tapestry by, xxi. 194
Fonson, Embroideries executed by, xx. 277
Font, design for, by P. Marriott, xvii. 267
Foottet, F. F., Auto-lithographs by, xx. 266, 269 (in Colours), 267
Forain, Cartoons for Mosaic Frieze by, xi. 196–9
—— Drawing by, *Demagogue and Crowd*, xi. facing 198
—— Studies by: in Crayon, *Seated Girl*, xii. facing 124; in Indian Ink, *Girl Standing*, xii. facing 264; in Line, *Female Figure*, xiv. 175
Forbes, Mrs. (Elizabeth) Stanhope, Charcoal Study by, iv. 193
—— —— Drawings by: *An Interior: Basses Pyrénées*, xviii. 32, *Shepherd of the Pyrenees*, *ib.*, *The Village*, 26
—— —— Dry-Point Etchings by, iv. 188, 195
—— —— Indoor Studio and Outdoor Hut of, iv. 187

Forbes, Mrs., Paintings by: *Basque Farm*, xviii. 28; *The Edge of the Wood*, iv. 189; *The Fandango*, xviii. 33; *Jean, Jeanne et Jeannette*, iv. 192, *Moorland Princesses*, 191; *Will-o'-the-Wisp*, xx. 183
—— —— Water-Colour Sketch by: *Marie* (printed in Colours), xviii. 29
—— Stanhope A., Painting by, *The Old Bridge*, xviii. 25
Ford, E., Inlaid Panel executed by, xiv. 132
—— —— —— Workbox executed by, xvii. 99
—— L., Inlaid Child's Settle executed by, xiv. 131
—— —— Cupboard, executed by, xiv. 131
—— —— Picture Frame by, iii. 150
—— —— Panel executed by, xvii. 101
—— O., Statue of Prof. Huxley by, xx. 10
Formal Gardens, &c., in Scotland, Drawings of, by J. Joass, 167–76
Formilli, C., Sgraffito Panels by, xii. 119
Förster, A., Book-cover by, xvi. 35
—— —— Screen executed by, xvi. 32
Forster, J. W. L., Painting by, *Portrait of T. H. Rand*, xx. 133
Forsyth, J. D., Design for a Frieze by, x. 189
Foskey, H., Plaster Panel by, ix. 265
Foster, G. and Mrs., Pastel, *St. Genevieve*, in Gesso Frame by, xxi. 259
Fountains:—
by Prof. M. Laüger, xxi. 45
by J. W. Swynnerton, ii. 130, 131
Bronze and Marble designed by G. W. Wilson, ii. 16
at Versailles, Photographs of, xix. 22–30
Fowler, R., Paintings by: *Coming of Apollo*, ix. 91, *Coming Night*, 94, *Enchanted Glade*, 94, *Startled*, 93, *The Streamlet*, 97, *Under the Hollow-hung Ocean Green*, 90, *Voice of Spring*, 84
—— —— Photograph of, ix. 85
—— —— Studies by (Female Figures and Head), ix. 86, 89, in Charcoal, *facing* 86
Fox, E. P., Painting by, *Portrait of Little Girl*, ix. 71
Foy, R., Belt Buckles, Ivory Hairpin and Comb, Pendant, and Bronze Inkstand by, xvii. 4, 5
Fragiacomo, P., Paintings by: *Aprile*, xviii. 8, *Calima Crespuscolare*, 11, *Campana della Sera*, 7, *Piazza di S. Marco* (printed in Colour), 9, *Un Saluto*, 3, *Silenzio* (printed in Colour), 5, *Tramonto Triste*, 7, *Tristezza*, 4
Pastel by, *Fishing Boats*, xvii. 8
Frampton, G. F., Bas-reliefs by: *Charity*, xvi. 223; *St. Christina*, ii. 159
—— —— —— —— Panel by, xviii. 53
—— —— Bronze Medal to Commemorate the City Imperial Volunteers by, xxi. 261
—— —— Bust in Ivory and Bronze by, *Lamia*, xx. 270
—— —— Ceiling in Coloured Plaster, Sketch design by, ii. 8
Frampton, G. F., Folding Screen by, vi. 212
—— —— Jewellery and Enamels by, xvi. 249–52 (printed in Colours), 253
—— —— Medals by, vi. 213
—— —— Memorial Tablets by, xviii. 54; Sketch of, in Colours (so printed), by H. Ospovat, xvii. 185
—— —— Panels by: in Coloured Fibrous Plaster, ix. 118; in Painted Gesso, *The Vision*, ii. 9
—— —— Plaster Frieze by, ix. 117
—— —— —— Sketches by: for the Leighton Memorial, xviii. 50, 51, for a Memorial Tablet, 52
—— —— Portrait of, vi. 205
—— —— Seal designed by, xv. 45
—— —— Sculpture by: Bas-relief, "*Mary*," vi. 209. *Children of the Wolf*, 204, *Christabel*, 207, *Girl Singing*, 206. Statues: *H.M. Queen Victoria*, xiv. 121, 122; *St. Mungo*, xx. 6, 7 details of *do.*, 8, 9. Statuette by, *St. George*, xvi. 224
—— —— Silver Panels by, 210, 211
—— —— Wood Carving by, Capital and Corbel by, xii. 45; Carving (for Mantelpiece) by, ix. 50, 51, 53; Pastoral Staff by, xii. 44
France, G. C., Christmas Card by, ii. 96
—— —— Designs for Silver, ii. 171
—— —— Invitation Card by, ii. 95
—— —— Panel in Carved Plaster by, ii. 173
—— —— Vase in Carved Plaster by, ii. 173
—— —— Woodcut by, ii. 97
Francis Florence M., Design for Waistband by, xi. 255
Frédéric, L., Painting by, *Le Printemps*, xiii. 273
Frémiet, Bronze Statuette by, *St. George and the Dragon*, iv. 67
—— —— Medal by, xv. 18
French Iron-work, vi. 171–3
—— Woodwork, vi. 25–9
—— P., *Landscape*, xx. 115
Fresco by N. Jungmann, *Return of the Pilgrims from Kevelaar*, xx. 107–10
Friezes (*see also* Wall-paper Friezes):—
drawn by A. Beardsley, i. 33
by G. Combaz, xiii. 276
by Sir E. Burne-Jones, *Cupid and Psyche*, xv. 4–9
by A. de Riquer, xix. 187
by M. H. Baillie Scott, v. 19, 20
designed by W. Crane, ix. 54
—— by C. F. A. Voysey, xviii. 47
Mantelpiece, design for, on Vellum, C. R. Ashbee, v. 128
design for, by J. D. Forsyth, x. 189
designs for, by T. Taylor, ix. 273
Nursery, Coloured, by Enid Jackson, xiii. 189
—— by E. W. Light, xiv. 272

Friezes (*continued*):—
Nursery, Painted for, by Winifred M. Horton, xxi. 266
—— —— Scheme for, by F. W. Bedford, ii. 25
for Schoolroom Decoration by P. W. Smith, viii. 238
portion of Cartoon for Painted, by W. J. Medcalf, xvi. 129
Fristrup, N., Bookbinding in Inlaid Leather, designed by, iii. 126
Frost, G., Metal Tankard executed by, xi. 110
Fry, L., (Mr. Bate's Studio,) Drop Scene by, vii. 232
—— Mrs., Clavichord and Harpsichord decorated by, xix. 192, 193
Fulford, F. B., Designs for Damask Table Linen by, xx. 50
—— —— Escutcheons by, xx. 49
Fulleylove, J., Water-colour Drawings by, *Greek Architecture*, vii. 76–82
Fullwood, A. H., Painting by, *The Old Whaling Station*, xviii. 291
—— H., Paintings by: *An Australian Solitude*, *Huon Belle*, *Tasmania*, xix. 275
Furniture (*see* Inlaid Woodwork, Woodwork, *etc.*):—
Armchairs:—
—— by W. Cave, xviii. 181
—— designed by R. Blomfield, ii. 15
—— —— by E. Wood, v. 135
—— in Walnut and Gesso by A. W. Jarvis, ix. 205
Armoire-à-Layette with tin ornaments in low relief, by A. Charpentier, x. 163
Bed, Ash and Pearwood, by E. Gaillard, xx. 174
Bedstead designed by E. Wood, ix. 279
Bellows, design for, by Beatrice M. Turner, xx. 256
—— in Oak and Steel with Tapestry Panel, by Elizabeth Morris, xix. 134
Bench-ends, drawn by J. H. Blamey, xx. 237–42
Book-cases: by J. Dampt, x. 121; by T. Morris, xxi. 56, door of the same with Metal Panel, 59
—— design for, by Lily Day, xvii. 260
Cabinets by J. H. McNair, and detail, xi. 228, 229, 231
—— designed by W. J. Heady, executed by T. Page, xvii. 106; C. F. A. Voysey, xviii. 42
—— design for, by G. M. Ellwood, xi. 257
—— in Marqueterie by M. Knag, xxi. 195
—— in Oak by Miss M. A. Heath, viii. 93
Chairs: Fender Chair, by J. E. C. Carr, xv. 124
—— by W. Cave, xviii. 182
—— by E. Colonna, xx. 177
—— Child's, by J. Dumpt, xi. 40
—— —— and Table in Poker-work, designed by H.R.H. the Duchess of York, v. 169
Furniture (*continued*):—
Chairs: by G. de Feure, xx. 177–9
—— by W. Jarvis, xviii. 182
—— Carved and Painted, by M. Kinsewick, xxi. 195
—— designed by M. Benson, Leather work of by Miss Bassett, viii. 94; by W. Cave, ix. 133; by W. Jarvis, xviii. 183; by G. Voisey, v. 174; by C. F. A. Voysey, ix. 194, xviii. 43
—— in Embossed Leather, H. Jacobsen, iii. 53
Chair-backs, designed by H. von Volkmann, executed by R. von Volkmann, xv. 204, 205
Chest in Acacia-wood by Mrs. W. Rawnsley, ix. 279
—— decorated, by H. H. Stanton, xv. 49
—— of Drawers by E. Wood, xiv. 285
—— Oak, with Gesso decoration, by E. Jolliffe, xix. 133
—— with Poker-work decoration by Mrs. W. Rawnsley, xviii. 264
—— with Repoussé Panels, by G. Blount, iii. 29
Clavichord and Harpsichord, made by A. Dolmetsch, decorated by Mrs. Fry, xix. 192, 193
Clocks; Bas-reliefs and group by A. Charpentier, woodwork by T. Selmersheim, xvi. 26
—— by E. and N. Spittle, xvi. 54
—— in Beaten Tin and Wood, and in Brass and Ivory, by the Misses Macdonald, xi. 95
—— designed by C. F. A. Voysey, vii. 216
Clock-case by W. Jarvis, xx. 187
—— in Repoussé, with Enamelled Door Panel, design for, by Minnie McLeish, xix. 133
—— in Stained Wood and Gesso by E. Jolliffe, xix. 131
—— designed and made at Essex House, xii. 34
Cupboard in Wood and Copper, by A. F. Smith, xxi. 257
Dining-room Chair designed by W. Cave, ix. 133
Dining-table designed by W. Reynolds-Stephen, xvii. 80
Drawing-room Table, by E. Colonna, xx. 169
Dressing-table, designed by E. Wood, v. 130
Folding Screen, by G. Frampton, vi. 212
Furniture, by A. Charpentier, xix. 194
—— by G. M. Ellwood, xix. 49
—— at Liberty & Co.'s, ii. 35
—— by C. R. Mackintosh, xi. 96, 97, 226, 230
—— by J. H. McNair, xi. 227, 230
—— by C. Plumet, x. 119–20, 125–6, xi. 41–2, xiii. 81–2, 88
—— by G. Serrurier-Bovy, xiii. 185

Furniture (*continued*) :—
Furniture designed and made at Essex House, xii. 33, 34
—— designed by C. R. Ashbee, executed by the Guild of Handicraft, xviii. 118–20
—— —— by A. W. Jarvis, xiv. 50, 51
—— —— by A. H. Mackmurdo, xvi. 187
—— designed by M. H. Baillie Scott, x. 154–7 ; xiv. 91–3, 97, *Music Cabinet* (printed in Colours), 95 ; xvi. 107–12 (printed in Colours), 113
—— —— by C. F. A. Voysey, vii. 214–9
—— Door and Fittings to a re-modelled house in Glasgow, xviii. 34–7
—— executed by J. Borgersen, xxi. 196
—— Selected drawings from Litchfield's History of, i. 30, 31
Hall-Settle designed by C. R. Mackintosh, executed by J. and W. Guthrie, ix. 205
Hanging Cabinet, Design for, by F. Burrows, xx. 260
—— —— in Stained Sycamore, by E. Joliffe, xvi. 127
Music Cabinets by E. Colonna, xx. 166
—— —— by Messrs. Neatby & Evans, xxi. 157
—— —— designed by C. R. Ashbee, executed by R. Read, ix. 196
—— —— designed by W. H. Heady, made by T. Page, decorated by J. Heady and J. Burrows, xx. 77
Oak Jug with Metal Fitting from Leigh, viii. 99
—— Settles : by W. Cave and Mrs. W. Cave, ix. 136
—— —— by Messrs. Hammond, carved by G. Wheele, xx. 79
—— —— designed by Miss M. A. Heath, carved by W. Upton, viii. 93
—— —— designed by B. Schwabe, v. 136
—— Writing Bureau, designed by E. S. Lorimer, executed by W. Wheeler, ix. 197
Ottoman in Bass Wood, by Messrs. Neatby and Evans, xxi. 255
Piano-case, Oak, designed by W. F. Cave, ii. 18
—— Front, design for a, by G. M. Ellwood, xi. 252
—— —— and panel, design for, by G. C. Duxbury, xvii. 262
—— Stool by E. Colonna, xx. 170
Screen, Leather, Wood, and Enamel, by Messrs. Neatby & Evans, xxi. 255
—— Side-board, Bookshelf, and Table by H. Vandervelde, xviii. 207, 208
Settee and Wall-Paper by Ellen M. Steadman and Katherine Rayment, xiv. 194
Settle designed by J. Wood, xiv. 284
—— in Carved Wood, design for, by J. M. Aiken, xvii. 267

Furniture (*continued*) :—
Settle designed by Frances Macey, executed by the Yattendon Class, xi. 114
Show-case designed by Prof. J. M. Olbuch, xxi. 49
Sideboard by E. Wood, xv. 125
Stool, by E. Colonna, xx. 166
Table designed by W. Jarvis, xviii. 184
—— with Marble Top, designed by W. R. Lethaby, ix. 199
—— in Oak, designed by A. Wallander xx. 128
Tea-Table by T. Selmersheim, xi. 46
Umbrella-Stand, Oak and Copper, by R. Schwabe, xiv. 287
Virginal, Italian, 1584., xix. 192
Wardrobes, designed by A. Heal, xviii. 280, 281
Washstand, Oak and Pewter, designed by P. Waterhouse, made by Aldridge, Reynolds and Smith, xx. 82
Work Cabinet in Oak stained Green, designed by C. F. A. Voysey, ii. 12
Writing Cabinet, exhibited by the Vienna School of Decorative Art, xxi. 119
—— Table, by T. Selmersheim, xi. 41
Furse, C. W., Design for Programme, i. 124
—— —— Painting by, *Portrait of Hon. and Rev. A. T. Lyttelton*, vi. 215

G

GAILLARD, E., Bed in Ash and Pearwood by, xx. 174
—— —— Dining-room designed by, xx. 175
Gainsborough, T., Painting by, reproduced in Life of, *Orpen the Parish Clerk*, xii. 270
Gallén, A., Decorative Painting by, *Sampos förvarare*, x. 61
Gamper, G., Lithograph by, *The Valley*, xvi. 174
Ganz, E., Painting by, *A Belgian Grenadier*, xx. 276
Garbe, R., Belt in Leather and Ivory, xix. 49
—— —— Statuette by, *Female figure*, xvii. 272
—— —— Tankard in Ivory and Repoussé Copper by, xv. 50
Gardens (*see also* Formal Gardens)
Garden design, Example of Old House as Central Feature of a, Watercolour by T. Thomas (printed in Colours), xxi. 33
—— Illustrations of, Anon, xxi. 87
—— —— by R. T. Blomfield, xxi. 28, 89, 182
—— —— by G. F. Bodley, xxi. 36, 184
—— —— by A. Bond, xxi. 180, 185
—— —— by E. S. Prior, xxi. 30, 31, 87–89, 181, 183
—— —— by J. I. Prior, xx. 186
—— —— by W. Morris, xxi. 35
—— —— E. J. Cobden-Sanderson, xxi. 32
—— —— F. I. Thomas, xxi. 181, 189
—— —— by A. Willink, xxi. 86, 88, 184

Garden in Japan, Photographs and drawings of, i. 128–35
—— Plans of, by E. S. Prior, xxi. 90, 93–5
Gardner, J. Starkie, illustrations of Ironwork by, i. 165–7
Garlick, H., Painting by, *Darby and Joan : horses*, xvi. 59
—— —— Sketch of Picture by, *Darby and Joan : horses*, xv. 197
Garnett, Miss, Embroidered Cloth designed by, viii. 99
Garstin, N., Auto-lithograph by, *Girl's Head*, vii. 119
—— —— Sketches and Paintings in Oils by : *Tangier*, xi. 177, 178, 181, 182, *View from Tangier* (printed in Colours), 179
Gascoyne, G., Etchings by : *Showery Weather*, xvi. 280, *The Tilted Cart*, 281
Gaskin, A. J., Gesso Panel by, xviii. 192
—— —— Illustrations by, ii. 30, 31 *to* "Andersen's Fairy Tales" ; to "Fairy Tales," iv. xix. xxi. xxiii. ; "Good King Wenceslas," iv. xxii.
—— —— and Mrs., Jewellery by, xviii. 192, 193
—— —— —— Leather Book-cover by, vii. 178
—— Mrs., *see* Southall, J., and
—— —— Glove-box painted in Tempera by, xviii. 193
Gay, W., Painting by, *Maternité*, xix. 99
Geldart, Rev. E., Embroidered Panels designed by, xii. 120
Genealogical Tree in Coloured Marble, xiv. 122
George, E., Houses (exteriors and interiors), designed and drawn by, vii. 148–55, 157
—— —— and Peto, the same, viii. 27–32, 204–13
—— —— —— —— Village Architecture by, x. 178–80
Gere, C. M. (*see* Southall, J., *etc.*), Book-Plate designed by, ii. 142
—— —— Drawing by, ii. 90, 97
—— —— Embroidered Banner designed by, xviii. 194
—— —— Lunette in Gesso by, *St. George and the Dragon*, ii. 172
—— —— Mural Painting in Birmingham Town Hall by, i. 239
—— —— Wood-block by, *Nativity*, xiv. 10
—— Miss E., *see* Southall, J., and
—— —— Cabinet in Steel and Gesso by, xiii. 195
Gesso, *see also* Furniture, Metals, Plaster, *etc.*
—— Box, by J. P. Cooper, ii. 20
—— Door-Plates designed by : W. H. Ansell, iii. 154, Isabella G. Chatwin, 155, M. Fernie, 156, J. Littlejohn, 154, W. R. Loughton, 153, A. Silver, 153, Mabel Syrett, 157, F. Wilson, iii. 155 ; G. H. Wood, 157
Gesso Frame, by Mrs. G. Foster, xxi. 259
—— Lunette in, by C. M. Gere, *St. George and the Dragon*, ii. 172
—— Panels, by Miss A. Clegg, v. 168 ; viii. 93
—— —— by A. J. Gaskin, xviii. 192
—— —— by H. G. Hiller, xv. 124
—— —— for Fireplace, by E. G. Perman, xiv. 263
—— —— design for, by A. Silver, ii. 24
—— Painted, Panel in, by, G. Frampton, *The Vision*, ii. 9
—— Work, designs in and for, W. Crane, 45–9
Gibbs, P. W., Painting by, *A Moorland*, iv. 153
Gibson, C. D., Drawings by, *American Social Subjects*, viii. 76–80
—— —— Illustration by : *At the Academy*, ix. 219
Giles, Alice, Drawing by, *Flight of the Gadarene Swine*, xi. 251
—— —— Illustration by, "Pied Piper," viii. 229
Gill, E. R., Design for Sgrafitto Card-Plate by, xx. 262
Gillick, E. G., Detail of Bandstand designed by, xx. 115
Giöbel, S., Embroidered Cushions by, xxi. 192, 193
—— —— Tapestry executed by, xxi. 190
Gioja, E., Painting by, *The Four Seasons*, xxi. 274–7
Giokuyei (Japanese painter), Painting on Silk by, *Crows in Winter*, iii. 137
Glasgow School of Art, Photographs of the Museum, &c. xix. 53–5
Glass, *see also* American Opalescent, Antique, Blown, Clear, Favrile, Opalescent *and* Stained Glass
—— Bowl, designed by Eleanor C. F. Warre, ii. 23
—— Clear, Transom Panel in, by A. McPherson, xv. 122
—— Door-panel, by H. Thomson, xiii. 21
—— —— (Opalescent Glass, Beach Pebbles and Lead Work), designed by L. C. Tiffany, xi. 165
—— —— in White and Lustred Glass, by H. Thomson, xiii. 18
—— Leaded, by S. Adams and Son, xx. 116, 117
—— Mosaic Mirror in, by Miss B. McElwee, xv. 281
—— Vessels designed by C. Dresser, xv. 104–6
—— Ware, designed by H. Powell, xviii. 252–4
Gleichen, Countess F., Bronze Medal by, xiii. 262
—— —— Mirror by, xiii. 264
Gloëden, W., Photographs by, i. 103, 105, 109
Godin, A., Chromo-Xylograph by, *After Rain* (printed in Colours), xi. 214
Goff, Col., Auto-lithograph by, *Harbour Scene*, vii. *facing* 20
—— —— Etchings by : *Old Chain Pier, Brighton*, ii. 42 ; *Newcastle-on-Tyne*, iii. 60 ; *Ponte Vecchio*, ii. 41, *Rialto*, 42

Goodesham, A., Chair carved by, v. 174
Goodhue, B. G., Book-Plate by, x. 116
—— —— Sketches by, *Quebec*, v. 201–6
—— H. E., Book-Plate by, x. 116
Goodwin, A., Water-Colours by: *Bridgenorth and St. Mary Redcliffe*, iv. 123; *The Taj Mahal*, vii. 173
Gordon, Miss, Work-bag embroidered by, xix. 236
Gosen, Th. von., Sculpture by: Bronze Statuette, *The Violin Player*, xiii. 127
Gossop, P., Pencil Study by, *Over the Paling*, xxi. 91
—— —— Water-Colour by, *The Queen of Hearts*, xxi. *facing* 268
Gotch, T. C., Paintings by: *Alleluia*, xii. 79; *The Child Enthroned*, xiii. 75; *My Crown and Sceptre*, xx. 190; *Death the Bride*, xiii. 74, *The Golden Dream*, 73, *The Story of the Money Pig*, 77, *'Twixt Life and Death*, 78
Gould, D., Stained Glass Windows designed by, viii. 174, 175
Gouneloos, J., Painting by, *Mauvais Jours*, xv. 201
Graham, Miss B. N., Design for Wall-Paper by, i. 251
Grasset, E., Cartoons for Tapestry by, xxi. 136, 137
—— —— Illustrations and designs by, iv. 38–47
—— —— Paintings by: *L'Étude*, iv. 48; *Lady Macbeth*, 48; *His own Portrait*, iv. 37
—— —— Poster by, i. 62
Gravesande, S. van, Algraphs by, xi. 243–6; *Decline of Day*, 247
Greek Architecture, Water-Colour Sketches of, by J. Fulleylove, vii. 76–82
—— Lace by J. E. and Mrs. Southall, xviii. 262, 263
Green, C., Grill in Hammered Iron by, iii. 62
Greiffenhagen, M., Paintings by: *The Annunciation*, from a Catalogue, xv. 209; *Dorothy and Angela Rider Haggard*, ix. 235; *An Idyll*, iii. 34; *Judgment of Paris*, ix. 234, *The Mermaid*, 240. Portraits: *Lady in Fur-edged Cloak*, ix. 239; of *A Little Boy*, 236, of *Miss M. Bowles*, 243, of *Miss N. Gibson*, 243; *of Miss Sybil Waller*, xvii. 118; *of Miss S. Wilson*, ix. 242, of *Mrs. Greiffenhagen*, 237
—— —— Sketch in red chalk by, *Woman and Little Boy*, ix. facing 240
Greiner, O., Lithographs by: *A Diploma*, xv. 261, *Portrait of Siegfried Wagner*, 262, in Colours, *Ulysses and the Sirens*, 265
Grethe, C., Lithograph by, *Running In: boats*, xvi. 170
Gridirons, xiii. 99–103
Grier, E. W., Paintings by: *Portrait of a Lady*, xviii. 209, *Portrait of Sir W. Meredith*, 210
Grigoresco, N. I., Paintings by: *A Gallician Jew*, xv. 118, *A Normandy Cottage*, 116, *Roumanian Hay Cart*, 121, *Roumanian Herdsman*, 120, *Roumanian Peasant Girl*, 118, *The Seamstress*, 115, *The Storming of Smârdan*, 119, *A Yoke of Oxen, Roumania*, 117
Grimshaw, W. E., Design for Silk Hanging by, viii. 236
Grimwood, W. B., Panel in wood, carved by, i. 56
Griveau, G., Painting by, *Le Vacher*, xix. 97
Gross, K., Metal Vase by, xiii. 276
—— R., Embossed Tin-ware designed by, xvi. 287
Groux, H. de, Lithograph by, *Richard Wagner*, xiii. 117
Grubhofer, T., Drawings by: *Bing Enn*, v. 14, *Ika, near Abazzia*, 11, *Lovrana, near Abazzia*, 10, *Near Salzburg*, 10, 13, *Schloss Enn*, 8, 15
—— —— Sketches by: *The Paris Exhibition*, 1900., xx. 217, 218, 220–1, 223, 224–6; *The Tyrol*, xv. 23–8 (one printed in Colour), xvi. 285
Guild of Art Craftsmen, Chimney-piece designed by, xix. 50
Guild, Emma C., Sculpture by: Bronze Statuette, *Endymion*, vii. 54. Busts: *Princess Hélène of Sachsen-Altenburg*, xii. 55, *G. F. Watts*, 54
—— of Handicraft, Designs executed by, *see* Ashbee, C. R.
—— —— Silver Cups executed by, xix., 156, 160
Gurschner, G., Doorknocker by, xvi. 32
Guthrie, J., Paintings by: Portraits: *A Lady Seated*, ii. 50; *of Miss Hamilton*, v. 113; *of Prof. Jack*, xiv. 110; *of Mrs. Watson*, xvii. 120
—— —— and W., Hall Settle executed by, ix. 205
—— —— —— Stained Glass Windows executed by, viii. 174, 175
Gwatkin, A. L., Wall-paper Frieze designed by, ii. 60

H

Haag, Carl, Drawing by, i. 67
Habermann, H. von., Painting by, *Herodias*, xi. 183
Hacker, A., Painting by, *The Drone*, xvi. 236
Haden, Sir F. S., Etchings by: iii. 58, 191; *in* "Etching in England," *Windmill Hill*, vi. 257
—— —— Mezzotint by, *An Early Riser*, x. 249
Hahn, H., Sculpture by: Bronze Statuette, x. 265, *Bust of Young Man*, 264
Haig, A. H., Aquatint by, *Leon Cathedral*, vii. 171
—— —— Etching by, *Stockholm*, x. 261
Haines, R. J., Photograph by, *Foreground Study*, iv. 161
Haité, G. C., Painting by, *On the Ice*, viii. 38
Hale, M., Water-colour Painting by, *Bristol: Winter Evening*, iv. 122
Halkett, C. R., Book-Plate designed by, ii. 140
Hall, O., Auto-lithograph by, *Windy Day*, xi. 53
—— —— Etchings by, *Coniston Hall*, iii. 26; *Lancaster Moor*, x. 249; *Trees on the Hillside*, v. 26

Hallé, Mlle., Jewellery by, xvi. 133
Halliday, G., Repoussé Copper Panel by, viii. 172
Halls, Domestic Entrance, Drawings and Plans of, by C. F. A. Voysey, xxi. 242–6
Hallward, Ella F. G., Illustration by, *The Raven*, ix. 283
—— R., Design for Embroidered Book Cover, ii. 211
Halonen, P., Paintings by: *Girls in Wood*, vi. 231; *Mot Fienden*, x. 63
Hamilton, J. McC., Auto-lithograph by, *Portrait of Mr. Gladstone* (printed in red), xiv. 135
Hammel, R., Casket in Wood and Embossed Leather, designed by, xvi. 34
—— —— Cups for Cigar Ashes and Embossed Copper Candlestick by, xvi. 35
—— —— Embroidered Cushion designed by, xvi. 35
—— —— Gas Stove designed by, xix. 202
Hammett, Lydia C., Design for Lace D'Oyley by, xvii. 254
Hancox, J. A., Design by, based on a Flowering Plant, xx. 250
Hankar, M., Candlestick in Wrought Iron, designed by, vii. 117
—— —— and Crespin, —, Baker's Shop at Ixelles decorated by, viii. 178
Hannotiau, M., Poster by, *for* Cercle pour l'Art, vii. 51
Hanson, A., Painting by, *Unmoored Cloud-Galleons*, xviii. 291
—— —— Sketch of Picture by, *Pacific Beaches*, xv. 197
Hardiman, W., Silver Cups executed by, xix. 156, 161
Harding, S., Etching by, *Roger Payne*, ii. 157
Hardtmuth, L. & C., Gas Stove executed by, xix. 202
Hardy, Dudley, Sketches by, at Tréport, viii. 33–7
Harper, C. G., Drawings for Reproduction by, ii. 106, 175–8, 197
—— —— Sketches by, *Shrewsbury*, iii. 138–41
Harpignies, H., Chalk Drawings by, *Landscapes and Trees*, xiii. 144, 147
—— —— Drawings by: *Moonlight Landscape with Trees*, xiii. 148, in Pencil and Ink, *Children Fishing in a Wood*, 150
—— —— Pen-and-Ink Studies by, *Trees*, xiii. 151
—— —— Pencil Studies by, *Landscapes with Trees*, xiii. 149
—— —— Study of Trees by, xiii. 145
—— —— Water-Colour by, *Landscape with Trees* (printed in Colour), xiii. 142
—— —— in his Study, Photograph, xiii. 143
Harris, Miss, Repoussé Finger Plates by, xix. 241
—— R., Paintings by: Portraits: *Mrs. C. E. L. Porteous and her Children*, xix. 68, *Portrait Study of Girl's Head*, 67, *do. of Old Man's Head*, 69, *Young Canada*, 66
Harrison, Margaret, Wood-block by, *Hanged Man*, xiv. 13
Harrison, Margaret, Repoussé Dish by, ii. 171
—— T. E., Book-Plate by, i. 148
Hart, Dorothy M., Design for Stained Glass Window by, xiv. 279
Hartley, A., Etchings by: *Château de Blouay*, iii. 29; *On the Tees*, x. 248
—— —— Lithograph by, *Man's Head*, vi. 93
—— —— Painting by, *The Belated Flock*, xvi. 265
—— —— Sketch in Oils by, i. 183
Hassall, J., Poster by, xvii. 122
Hasselberg, P., Sculpture by: Statues, *The Frog*, xii. 41, *The Snowdrop*, 272
Halton, A. J., Designs for Jewellery by, xi. 255
Haward, S., Design for Cretonne by, ix. 275
—— —— Wall-Paper Frieze designed by, ii. 58
Hawkins, L. W., Painting by, *Effet de Soleil*, viii. 23
Hawley, Miss W. D., Painting by, *Scouring*, xvii. 65
Hay, Adèle, Bronze Door Knocker by, xviii. 260
—— —— Door Plate and Handle by, ix. 265
Hayman, Flora E. J., Embroidery executed by, ix. 201
Hayward, Arthur, Poster designed by, i. 254
Heady, A., Book Cover designed by, xvi. 49
—— —— Mirror Frame by, v. 170
—— J., Decoration on Music Cabinet by, xx. 77
—— W. H., Music Cabinet designed by, xx. 77
—— W. J., Cabinet designed by, xvii. 106
Heal, A., Wardrobes designed by, xviii. 280, 281
Hearn, Mrs., Casket in Wood carved by, i. 57
Heath, Miss M. A., Cabinet designed and carved by, v. 168
—— —— Oak Cabinet by, viii. 93
—— —— Oak Settle designed by, viii. 93
—— Sidney, Book-Plates by, i. 252, 253
—— —— Book-Plate designed by, ii. 143
—— —— Designs by, ii. 90, 93, 95, 96
—— —— Drawings by, ii. 93, 94
—— —— Pen-drawing by, ii. 98
—— —— Sketches by, *Bidford-on-Avon*, vi. 238–41
Heaton, A., and Ellen, Decorative Panel by, ix. 200
—— C. (*see* Neuchatel), Vase in Cloisonné Enamel on Copper by, v. 128
—— Miss H. A., Design for Wall-Paper, i. 251
Heilmann, G., Bookbinding designed by, ix. 37
—— —— Plaque in Royal Copenhagen Porcelain painted by, xiv. 54
Heinf, T., Painting by, *A Dream*, iv. 29
Heller, —, Medal by, xv. 22
Helleu, P., Dry-Point Etchings by: *The Cigarette*, v. 97; *Coucou*, x. 254; *Les Dessins de Watteau au Louvre*, v. 101; *Ellen et sa Grandmère*, x. 251; Études, *Girls' Heads*, iii. 69, 71; *Étude d'une Jeune Fille*, v. 99; *Femme se Chauffant*, iii. 67, *Femme à la Tasse*, 67; *La Colonne*, vii. 169, *La Jolie Taille*, 168; *Le Salon Blanc*, iii. 68; *Two Children*, v. 100

Helleu, P., Sketches by (original): *Children's Heads* (printed in tints), xi. 107; *Lady Reading* (in Black and Red), ix. *facing* 290
—— —— Studies by, *The Kiss*, xvii. *following* 90
Henman, Louisa M., Modelled design for Mirror by, xvii. 266
Henneberg, Dr. H., Photograph by, *At the Rushy Pool*, vi. 117
Henner, J. J., Paintings by: *La Liseuse*, xviii. 79, *La Madeleine*, 83, *Le Christ Mort*, 81
—— —— Studies by, xviii. 77, 78, 82; in Oils, *Lévite d'Ephraim* (printed in Colour), 76
Henry, G., Paintings by: *The Feather Boa*, ix. 141, *Mushroom Gatherer*, 143; *Nell*, vii. 115; *Straw Hat*, ix. 144
—— —— Water-Colour, *A Japanese Belle*, iv. 99
—— J. L., Painting by, *Boulogne Harbour*, iv. 73
—— —— Sketch by, *November Pastoral*, ii. 83
—— T., Book-Plate by, x. 113
Henshall, J. H., Water-Colour Painting by, *Stool of Repentance*, iv. 121
Heraldic Device in Beaten Steel and Champlevé Enamel, by N. and E. Dawson, ix. 127
Herkomer, Prof. H. von, Enamel by, *Beauty's Altar*, xx. 11
—— —— Etching by, *in* "Etching in England," *Gwendydd*, vi. 256
—— —— Plate-Paintings by: *Cley-on-the-Sea*, vii. 31, *Over the Hills*, 32, *Portrait of E. Onslow Ford*, 33, *A Study*, 35
Heron, F., Stencils by, iii. 72, 73
Herterich, L., Painting by, *Sommerabend*, x. 57
Heyden, H. von, Painting by, *Kampf*, xvii. 183
Heyerdahl, H., Painting by, *Two Sisters*, xiii. 198
Heyne, H., Lithograph by, *The Coveted Crown*, xvi. 169
Hibbert, T. G., Photographs by: *Foreground Study*, iv. 157; *Snow Scene*, v. 38
Hildebrand, A., Sculpture by, *Bust of Duke George II. of Saxe-Meiningen*, xvi. 287
Hildesheimer, L., Photograph by, *Portrait*, iv. 30
Hill, Miss C., Sculpture by, *Bust of Young Girl*, xiii. 194
—— L. Raven-, Etching by, vi. 86
Hiller, H. G., Gesso Panel by, xv. 124
Hilton, R., Copper Panel with Limoges Plaque by, xiv. 283
Hinge and Sock-Plate, by G. Wragge, xiv. 127, 129
Hirzel, H., Illustrations for Music Covers by, x. 199
—— —— Jewellery designed by, x. 200
—— —— —— Mosaic and Gold by, xvii. 197
Hitz, Dora, Paintings by: *Mother and Child*, xi. 271, *Mother's Love*, 270, *Portrait of a Child*, 272
Hodder, R., Copper Fender executed by, xvii. 106
Hodge, A., Sculpture by, *Casts of Cupids*, xv. 277
Hoelscher, R., Painting by, *Der Dorfschulze*, xix. 65
Hofmann, J., Screen designed by, xvi. 32
Hoffman, Prof. J., Decorations of the interior of the Vienna School of Decorative Art by, xxi. 112, 113
—— L. V., Paintings by, *Bathing*, iv. 26, *On the Sea-Shore*, 28
Hogg, W., Book-Plates by, i. 149, 150
—— —— Old Cottage Tablets, i. 201–4
Holden, Evelyn, Design for Stained Glass by, xiii. 195
—— V. and E., Illustration by, "Banbury Cross Series," vi. 193
—— V. M., Design for Stained Glass, *Snow Queen*, ii. 172
Holiday, H., Stained Glass Window by, v. 131
Holland, *see also* South Holland
—— Sketches of: by A. G. Bell, i. 116–20; by F. L. Emanuel, ii. 166–70
Holloway, C. E., Auto-lithograph by, *A Street in Venice*, xi. facing 126
—— —— Sketch by, *Carlyle Pier, Chelsea*, ii. 81
Hollyer, F., Photographs by, i. 192–6; of Studies by Sir E. Burne-Jones, xiv. 41–8; *Walter Crane*, ii. 67, *The White Frock*, 69
Holroyd, C., Cartoon by, for Altar-piece, *Adoration of the Shepherds*, xx. 110
—— —— Etchings by, vi. 83–5, *The Monks of Oliveto*, 82; *Round Temple*, v. 27
Holyoake, P. W., Design for a Salt Cellar by, xx. 259
Home (*see* Houses), of A. Mitchell at Harrow, Photographs of, xv. 168–74
Homewood, Florence M., Book Illustration by, viii. 227
Hopkins, Mrs. R., Wood Carving by, *Coat of Arms*, xi. 124.
Hornel, E. A., Paintings by, *The Geisha*, ix. 208, *The Lotus Flower*, 209
Horner, H. P., Book Cover for the "Hobby Horse" designed by, ii. 31.
Horowitz, L., Paintings by: Portraits: *of H.I.M. the Emperor of Austria*, x. 59, *of Girl, seated*, 58, *of a Lady, standing*, 60
Horsley, Gerald, Altar Cloth in Leek Embroidery designed by, i. 137
Horton, Alice, Decorated Page by, "Shepherd's Song," xvi. 129
—— —— Illustrations by, *to* "Andersen's Fairy Tales," xiii. 192, 193
—— G., Sketches by, *South Holland*, xi. 26–31
—— Winifred M., Design for Printed Silk Hanging by, xxi. 265
—— —— Painted Nursery Frieze by, xxi. 266
—— —— Playing-card Box, green leather, gold tooling and brass binding, by, xix. 129
Houghton, Ellen E., Embroidered Panel for Piano by, xiv. 286
—— —— Poster by, xv. 126

House(s) (*see* Architecture), exteriors and interiors, designed and drawn by E. George, vii. 148–55, 157
—— designed by E. George and — Peto, viii. 27–32, 204–13
—— —— F. W. Mee, vii. 243
—— —— E. Newton, exteriors and interiors, xiii. 171–8
—— Country and Suburban, xvii. 158–61, 163, 164
—— designed by Niven and Wigglesworth, xx. 97
—— —— R. N. Shaw, vii. 22–29, 99–108
—— of an Artist, Drawings and Plans of, by M. H. Baillie Scott, ix. 28–35
—— designed by W. H. Seth-Smith, xx. 93
—— by the Sea, design for, by A. Stratton, xx. 101, plan of, 102
—— by P. Tree, xx. 100
—— design for by E. B. Wetenhall, xx. 98
—— of M. Menpes, and its Japanese Decorations, xvii. 170–7
—— and Cottages, designed by C. F. A. Voysey, xi. 16–24
Housman, L. Book-Cover designed by, ii. 27
—— —— Illustrations by: "End of Elfintown," iv. xli. xlii.; "A Farm in Fairyland," iv. xxiii.; "Field of Clover," xvi. 69; "Goblin Market," ii. 146; "Green Arras," ix. 221
Houston, G., Bookbinding in Embossed Leather by, xx. 186
—— Mary G., Embossed Leather Book Cover by, xiv. 271; Design for *do.* xvii. 251
—— —— Hand Mirror designed by, xvii. 252
—— —— Portière in Appliqué Work by, xvii. 250
—— —— Silver Cups designed by, xx. 37, 38
Hove, B. van, Medal by, xv. 59
Howard, Messrs., Cabinet in Carved Wood designed by, i. 79
Hoytema, T. Van, Book-Plates by, x. 117
—— —— Design by, *Winter*, iv. 133
—— —— Drawings by: *Morning*, xi. 34, *Night*, 35, *Owls*, 33, *Turkeys*, 32
—— —— Illustrations by, "Ugly Duckling," iv. xxxii.–iii.
—— —— Pastel by, *Macaws*, xi. 36
—— —— and Mrs., Embroidered Screen by, xi. 32
Huard, C. H., Poster by, xvi. 278
Hughes, E. R., Pastel Study by, *Girl's Head*, xviii. 103
—— —— Water-Colour Paintings by: *Biancabella and Samaritana*, iv. 125; *The Careless Shepherd*, iii. 66
—— T., *see* Stanton, H. Hughes
Huggett, Bessie, Church Banners embroidered by, xix. 43
Hulke, G., Leather Work and Book-Cover by, xv. 288, 289
Hurwood, R., and others, Cupboard executed by, xi. 109
Hussey, Margaret, Frames in Carved Wood Gilded by, ii. 25
Huson, T., Repoussé Copper Panels by, xx. 53, 54
Hyde, W., Cloth Book-Cover designed by, iv. 21
—— —— Drawings by: *From a Railway Bridge*, iii. 2, *St. Paul's from Watling Street*, 83
—— —— Illustration by, *The Cinque Ports*, xxi. 283

I

IBELS, H. G., Programme Covers by, x. 241, 243
Icguy, E., Design for Enamelled Buckle by (printed in Colours), xiv. 141
Illuminated Address, executed by H. Granville Fell (to Prince Arisugawa of Japan), xv. 51, 52
—— Sonnet, by E. G. Reuter, xviii. 189
Illuminations, by Florence Kingsford, xxi. 55
—— by E. G. Reuter, xiv. 64, 65
Illustrations (*see also* Decorative Illustration, Drawings, *etc. etc.*):—
after Gainsborough, *Orpin, the Parish Clerk, from* "Thomas Gainsborough," xii. 281
by E. A. Abbey, *She Stoops to Conquer*, xviii. 97
by H. Isabel Adams, "Banbury Cross Series," vi. 193
by B. Alfieri, "Half-Holidays with the Camera," i. 164
by Miss C. Angus, *Nursery Rhyme*, xvii. 188
by J. D. Batten, *from* "Saga of the Sea Swallow," x. 139
by T. H. Bayliss, *to* "The Temple Church," ii. 74
by Aubrey Beardsley, i. 11, 15–19, 125, ii. 184, 185
by R. Anning Bell, *for* "The Altar Book," ix. 122, 123; *to* "Cinderella," iv. xlii; "English Lyrics," xvi. 68; "Keats' Poems," xii. 203; "Midsummer Night's Dream," vii. 58; *in* "Modern Illustration," vi. 192
by R. Blomfield, *from* "History of Renaissance Architecture in England," xii. 202
by Boutet de Monvel, *from* "Jeanne d'Arc," v. 166–7; *do.* (printed in Colours), x. 204.
by W. H. Bradley, iv. 166
by Eleanor Brickdale, *Princess and the Swineherd*, xiii. 107, *Sir Lancelot du Lake*, 105; *The Twa Sisters o' Binnorie*, xxi. 128, 129
by W. Crane, "Faerie Queene," ix. 59, 60
by L. Davis, *in* "Good Night," vi. 258
by A. Donnay, "Folk Lore," xiii. 186
by G. de Feure, *for* "Femiflores," xii. 95, 96
by H. G. Fell, "Banbury Cross Series," vi. 193
by A. J. Gaskin, ii. 30, 31

Illustrations (*continued*):—
by C. D. Gibson, *At the Academy*, ix. 219
by Alice B. Giles, *Pied Piper*, viii. 229
by E. Grasset, iv. 38, 39, 45
by Ella F. G. Hallward, *The Raven*, ix. 283
by V. & E. Holden, "Banbury Cross Series," vi. 193
by Florence M. Homewood, viii. 227
by Alice Horton, "Andersen's Fairy Tales," xiii. 192, 193
by L. Housman: "End of Elfingtown," iv. xli. xlii.; "A Farm in Fairyland," iv. xxiii.; "Field of Clover," xvi. 69; "Goblin Market," ii. 146; "Green Arras," ix. 221
by J. Jellicoe and H. Railton, *to* "Cherry and Violet," ix. 220
by A. G. Jones, *to* "Minor Poems of John Milton," xvi. 70
by Jessie King, *for* "The Light of Asia," xiv. 58, 59; *for* "Wynken, Blynken and Nod," xv. 278, 279
by F. König, *for* a Fairy Tale, xix. 206
by Koriusai, *from* "Geschichte des Japanischen Farbenholzschnitts," xii. 282
by P. May, *A Swell*, *from* "Gutter Snipes," ix. 215
by L. Morin, *for* "Figaro Illustré," xix. 245, 247, 250–2
by E. H. New: "Compleat Angler," viii. 123; "In the Garden of Peace," x. 140; "The Gipsy Road," iii. xv.; *from* "Natural History of Selborne," xviii. 218; *to* "The Quest," vi. 255
by W. Nicholson, "Characters of Romance," xxi. 211
by M. Parrish, "The Golden Age," xix. 213; "Mother Goose in Prose," xiv. 215, 216
by G. Previati, *from* "Promessi Sposi," vii. 52, 53
by Dr. H. Przibram, "Animals and Birds," xix. 207
by H. Railton and J. Jellicoe, "Household of Sir Thomas More," vi. 190
by A. Rassenfosse, to the works of N. Defrecheux, viii. 122
by G. W. Rhead, "The Tempest", ix. 282
by C. Robinson, *to* "Fairy Tales," v. 146, 147, 149; "Child's Garden of Verses," vi. 191; "The Child World," ix. 74, 217, 218; *from* "Suitors of Aprille," xviii. 214
by S. Rollinson, *Autumn*, xi. 261; for a Book, xiv. 272
by J. Ruskin, *Vesuvius* vii. 55
by J. S. Sargent, Biblical Subjects, xix. 113, 118
by J. Sattler: "Peasant Revolt," &c. iv. 93–5; *to* works by Stargardt, x. 64, 65
by W. Shackleton, *A Leaf*, vii. 191
by B. Shaw, Sketches *for* "Poems by R. Browning," xii. 173–6, xiii. 129; "Tales from Boccaccio," xviii. 217

Illustrations (*continued*):—
by H. Sumner, *Jacob and the Raven*, vi. 258
by H. Thomson, "Highways and Byways in Cornwall and Devon," xiii. 128
by O. Uzanne, "Book-hunter in Paris," ii. 144
by T. R. Weguelin, "Big Claus," ii. 75
by J. W. West, vi. 144
by Gertrude Williams, xx. 196, 198, 199
by R. J. Williams, "Faery Queene," vi. 42
by Alice B. Woodward, *To Tell the King the Skies are Falling*, ix. 216, 217
for Music-covers: by G. Auriol, "Vielles Chansons de France," xv. 98
—— —— by J. Chéret, "L'Ile Heureuse," xv. 90
—— —— by H. Hirzel, x. 199
—— —— Japanese, i. 162
—— —— by H. Rivière, "Clairs de Lune" (printed in Colours), xv. 92, "Marche à l'Etoile" (printed in Colours), 87; *from* the same, 97, "Le Page Lancelot, 95
—— —— by Steinlen, "Chansons de Montmartre," xv. 89, "Pourquoi Files-tu ?", 91
of Arras Tapestry designed by Sir E. Burne-Jones, *from* "William Morris," xii. 208, 209
of Bi-manual Training, xiv. 191–3
of a Greek Terra-cotta Statuette, *from* Miss Hutton's Book, xviii. 215
of "Meissner Porzellan," xix. 284
of Painting by D. G. Rossetti, *Joli Cœur*, from "Pre-Raphaelite Painters," xviii. 213
of Silk Embroidery, *from* "William Morris," xii. 204
Decorative, by Paton Wilson, iii. 182–5
designed by A. Leete, xvii. 269, 270
designs for, by Jessie M. King, xvii. 264, 265
—— for by S. Rollinson, xvii. 270, 271
—— by Florence Rudland, vi. 50
—— by Gertrude Steel, xx. 264
—— by Margaret E. Thompson, xx. 264
—— by C. Wanless, xx. 264
Illies, A., Lithograph by, *The Water Sprite*, xvii. 240
Image, S., Banner designed by, xix. 51
—— —— Cloth Book-Cover designed by, iv. 16
—— —— Coloured Picture by, *for the* Fitzroy Picture Society, i. 29
—— —— Designs by: *Birds and Foliage*, xiv. 3; for Stained Glass, ii. 19
—— —— Embroidered Cushion designed by, ix. 201
—— —— —— Screen and Panel designed by, xiii. 188
—— —— Pastel by, *Birds and Roses* (printed in Colours), xiv. 2
—— —— Stained Glass by, xiv. 4–9

Indian Athlete, Photograph of, viii. 239
Ingle and Fireplace, design for, by J. A. Jones, xiv. 267
Inglis, A., Design for Garden Seat by, xvii. 263
—— E., Book-Plate of L. Alma Tadema, designed by, ii. 143
Initial Letters (*see also* Alphabets), by Christine Angus, xx. 198
—— —— by A. Donnay, xiii. 183
—— —— &c., designs for, by S. Heath, ii. 90, 93, 95, 96
Ink-stand in Pewter and Earthenware by A. Charpentier and A. Delaherche, x. 122
Inlaid Work:—
Chair designed by Hon. Mrs. Carpenter, inlay by A. and W. Spooner, xx. 82
—— by W. Whitcombe and C. Hawkins, xx. 79
Chest, designed by Hon. Mabel De Grey, executed by J. Reason, xvii. 100
—— Oak, designed by R. S. Lorimer, executed by W. Wheeler, ix. 197
Child's Settle, designed by Hon. Mabel De Grey, executed by L. Ford, xiv. 131
Cupboard, designed by Hon. Mabel De Grey, executed by J. Reason, xiv. 129
—— executed by L. Ford, xiv. 131
—— and Stationery Case by the Hon. Mrs. Carpenter, various executants, xi. 109
Frame, designed by Hon. Mabel De Grey, executed by W. Beer, xiv. 132
Letter-Box, designed by the Hon. Mrs. Carpenter, executed by N. Fawell, xvii. 99
Loo-Table, by E. Colonna, xx. 168
Mirror Frame, designed by A. W. Jarvis, inlaid by H. Shaw, xx. 80
—— —— designed by Hon. Mabel De Grey, inlaid by J. Reason, xx. 80
—— —— designed by Hon. O. De Grey, executed by E. K. White and J. Bray, v. 171
Oak Settle, designed by Mrs. Carpenter, v. 172
Panel, designed by Hon. Mabel De Grey, executed by E. Ford, xiv. 132
—— designed by Hon. Mabel De Grey, executed by L. Ford, xvii. 101
Piano Case, by Morris & Co., v. 132
Picture Frame by L. Ford, iii. 150
Settle designed by Hon. Mrs. Carpenter, executed by A. Toyer, xiv. 130
Settles, designed by Hon. M. de Grey, executed by A. Shaw and J. Reason, iii. 150
Sideboard, designed by R. Blomfield, ii. 14
Table and Tray, designed by Hon. Mabel De Grey, executed by G. Coast, and by A. Porter, xi. 115
Walnut Cabinet, designed by W. R. Lethaby, ii. 14
—— Chest, designed by Hon. M. De Grey, iii. 152
Inlaid Work (*continued*):—
Walnut Tray, designed by Hon. C. De Grey, iii. 151
Workbox, designed by Hon. Mabel De Grey, executed by E. Ford, xvii. 99
—— designed by C. F. A. Voysey, i. 235
Woodwork, designed by Hon. M. De Grey, viii. 97
Writing Table, designed by Countess of Lovelace, Inlay designed by Hon. M. De Grey, viii. 100
Inlays, by H. Hurwood, v. 172
Institute of the City and Guilds of London, Exhibits of, xvii. 187
Interiors (*see* Houses), designed by G. Serrurier: Chambre D'Artisan, viii. 118, Chambre de Travail, 119, Cabinet de Travail, 120, Ingle Nook, 121
Invitation Card(s), by G. C. France, ii. 95
—— —— by the Misses Woodward, iii. 96
—— —— designs for, by Aubrey Beardsley, v. 219
—— —— —— by Winifred Smith, viii. 228
Iron, *see under* Metal
Isabey, E., Lithograph by, iii. 20
Isle of Man, Sketches of, by A. Knox, vii. 142–7
Italian Virginal, made by Dominicus Venetus, in 1584., xix. 192
Ivory Work:—
Bust by P. de Vigne, *Psyche*, iv. 150
Casket with Enamels, by A. Fisher, ix. 269
Hair-pin and Comb, by R. Foy, xvii. 5
Plaques for Inlay, designs for, by A. Moore, iii. 49
Statuettes, by G. Devreese, *Thais*, xvi. 61
—— by J. Dillens, viii. 49
—— by C. Samuel, *Fortune*, iv. 151; *Les Lis*, vii. 185

J

Jack, G., Cabinet in Italian Walnut, designed and carved by, ii. 13
—— —— Chimney Breast and Grate designed by, ii. 20
—— —— —— -piece designed by, ix. 198
—— R., Painting by, *Portrait of the Countess of Stamford*, xvii. 114
Jackson, Christine L., Oak Panel Carved by, xx. 81
—— Enid, Coloured Frieze for a Nursery, xiii. 189
—— —— Panel by, *Queen of Hearts*, xiv. 201
—— F. E., Water-Colours by: *The Convalescent*, xviii. 282, *The Daisy Chain* (printed in Colour), 283, *The Rose*, 285, *Souvenir of the XVIIIth Century*, 286
Jacobsen, H., Book-covers in Embossed Leather by, iii. 51, 52, Card-cases, 52, Chair, 53, Tools used by, *ib.*, Ornament, 54

Jacobsen, H., Drawings of Leather Work by, vi. 108, 109, Book-cover in, 110
Jacounchikoff, Marie, Book-plate by, x. 118
—— —— Coloured Engravings by, vi. 151, *Effroi*, 149, *Quiétude*, 152
Jahn, A. C. C., Buckles with Enamel by, xxi. 264
—— —— Silver Challenge Trophy by, xxi. 262
James, F. E., Water-colours by: *Asolo, two views of*, xiii. 263, *Grocer's Shop, Bewdley*, 262, *Interior of Taglia Cozzo*, 265, *San Pierro in Grado*, 264, *Shop Front, Bewdley*, 261, *Study of a Rose*, 260, *A Tailor's Shop*, 259
Jank, A., Painting by, *Eiserne Wehr*, xvii. 183
Janssens, R., Paintings by: *Vielle Cour*, xix. 60; *Vieux Logis*, 61
Japan, Pen-and-Ink Sketches of, by M. Menpes, x. 32–36, xii. 21–6
Japanese Artists, Studies by: Blossoms, iii. 35–9, Birds, 40, 41; Wood-cuts by, iii. 110–14, diagrams illustrative of methods, 115, 116
—— Colour Prints, *see* Kogyo
—— Drawings in Chinese Ink on Silk by Sosen, *Evening Mist in the Valley*, xi. 117
—— —— in Water-colour on Silk: by Bin-San, *Showery Weather at Ten Man Bridge*, vii. 163; by Sho-Tei, *Monkey and Ferns*, vi. 179
—— —— in Colour, by Morikawa Sobun, *Bird and Branch*, vi. 50
—— Flower Arrangement, figures and illustrations of, ix. 15–27, 179–88, 245–59; by S. Kajima, *Iris and Ribes*, xiv. 57, *Lilac, Rush and Gladiolus*, 213
—— Gardens, Drawings and Photographs of, i. 128–35
—— Paintings and Drawings of M. Menpes, x. 166, 167, 169–71, 173–7, *Procession of Archers* (printed in Colours), *facing* 173
—— Panel Design, *from* "Fans of Japan," iii. viii.
—— Photographs: *Divers*, i. 108; *Fuji San*, xiv. 246, *Garden and Blossoms*, 245, 247–50
—— Stencil (for two colours), iii. 74, portion of another, 75
—— Sword-guards, vii. 15–21
—— Wood-carving, Tools used in, and illustrations of lessons in, v. 75–8, 115, 116, 191, 192, 222–4
Jarvis, A. W., Armchair in Walnut and Gesso, ix. 205
—— —— Mirror Frame designed by, xx. 80
—— —— Picture Frames by, xiii. 265
—— W., Chairs by, xviii. 182, 183
—— —— Clock-case by, xx. 187
—— —— Cupboard designed by, xviii. 186
—— —— Table designed by, xviii. 184
Jary, M. and S., Bedroom, Decorations and Furniture of, by, xix. 203
Jellicoe, J., *see* Railton, H., and
Jenkins, F. L., *see* Moira and
Jettmar, R., Chalk Drawings by, *Landscapes*, xix. 198, 199
—— —— Etchings by: *Boatman and Mermaids*, xix. 205, *A Vision*, 201
Jewel Case, open and shut, by A. Fisher, xvii. 110, 111
—— Casket, by Miss De C. L. Dewar, xix. 238
—— —— Oak and Brass, by C. R. Mackintosh, xi. 96
—— —— in Oxidised and bright Silver and Enamel Inlay, by O. Paterson and H. Thomson, xiii. 22
—— —— in Steel and Enamel, by A. Fisher, xiv. 196
Jewellery (*see also* Enamels and Silver):—
by A. J. and Mrs. Gaskin, xvii. 192, 193
by Mlle. Hallé, xvi. 133
by H. Nocq, x. 126
by P. Wolfers, xvi. 134, 135
Bracelets and Girdles by Kate Fisher, xix. 132
Brooches, in Silver and Enamel, by Kate Fisher, xix. 131
—— and Girdle, by E. Simpson, xxi. 200
—— designs for, by B. L. Cuzner, xvii. 258
—— —— —— by Hilda M. Pemberton, xiv. 264
Buckles with Enamel by A. C. C. Jahn, xxi. 264
—— for Belts, by R. Foy, xvii. 4, 5
—— Champlevé Enamel on Silver, by E. Kirkpatrick, xv. 46
—— Silver, by R. Bacher, xvi. 31
—— —— Enamel, and Mother-o'-Pearl, by S. C. Curtis, xv. 47
—— designs for, by F. Taylor, viii. 235
Clasps and Jewellery designed by C. R. Ashbee, ix. 131
—— by O. Baker, xix. 128
—— Silver, design for, by G. C. France, ii. 171
—— —— Repoussé, by Florence Sterne, xvi. 199
Necklace, Turquoise and Gold, Institute of the City and Guilds of London, xvii. 187
Pendant, by R. Foy, xvii. 5
and Vase, by O. Wolfers, xix. 196, 197
designed by C. R. Ashbee, executed by the Guild of Handicraft, xviii. 123, 124
—— by E. Colonna, executed by "L'Art Nouveau," Paris, xvii. 43–6
—— and made at Essex House, xii. 34, 35
—— by H. Hirzel, x. 200
designs for, by A. J. Hatton, xi. 255
and Enamels, by G. Frampton, xvi. 249–52 (printed in Colours), 253
and Metal work by C. R. Ashbee, ix. 128
Mosaic and Gold, designed by H. Hirzel, xvii. 197
Joass, J., Drawings of Formal Gardens in Scotland, xi. 166, 169–76
Jockel, Miss, Book-cover executed by, xvi. 49

John, W. G., Medal by, xvi. 222
—— —— Sculpture by: Bas Reliefs, *The Glamour of the Rose*, xvi. 115, *Bust of Mrs. John Cory*, 119, *Part of Marble Memorial: Grief*, 116; Statue: *St. John the Baptist*, 117; Study: *Head of an Old Woman*, 118
Johannsen, Th., Drawing by, *Landscape*, xxi. 64
Johnson, C. W., Figure design by, xi. 262
—— E. B., Paintings by: *Evangeline finding Gabriel*, xiii. 10, *The Message of Peace*, 11, *Portrait of himself*, 3, *Portrait of Miss M. Dockerill*, 8, *A Salvation Army Shelter*, 9
—— —— (Bushey School), Pencil Drawings by, x. 20, 24, 27, 29
—— —— Pencil Studies by: *Crossing Sweeper*, xiii. 7, *Head for a Madonna*, 5, *Jew*, 4, *Orphans*, 13, *Woman's Head*, 12
—— —— Sketches by, *Figures*, xvii. 245–9
—— —— Studies of Figures and Head, vi. 3, 5, 7
—— H., Photograph by, *Snow Scene*, v. 35
Johnston, J. H., Painting by, *Portrait of his Mother*, xiii. 250
Jolliffe, E., Clock-case, Stained Wood and Gesso, by, xix. 131
—— —— Hanging Cabinet in Stained Sycamore by, xvi. 127
—— —— Oak Chest with Gesso decoration by, xix. 133
Jones, A. G., Illustration by, "Minor Poems of John Milton," xvi. 70
—— Agnes, Water-colour by, *Landscape*, ix. 140
—— Alfred, Chalk Drawing from Life by, v. 105
—— Arthur, Title-pages by, viii. 225
—— F. M., Designs for Menu Cards by, xvii. 269
—— J. A., Designs by: for Ingle and Fireplace, xiv. 267; for Wrought-Iron Gates and Railings, xx. 262
—— Sir E. Burne-, design for Arras Tapestry by, *Salisbury Angels*, v. 133; other pieces, xii. 205, 207
—— —— Arras Tapestries at Stanmore Hall designed by, iii. 98; *The San Graal Series*, xv. 99, 100–3
—— —— Designs for Bronze Tablets by, *Nativity* and *Entombment*, v. 128
—— —— Cartoon for Stained Glass by, iv. 1
—— —— Frieze by, *Cupid and Psyche*, xv. 4–9
—— —— Hammered Silver Plaques designed by, ix. 119, 120
—— —— Paintings by: *The Feast of Perseus*, xvi. 181, *Love disguised as Reason*, 180, *The Merciful Knight*, 176, *Pan and Psyche*, 179, *Perseus and the Graiae*, 175; *Portrait of a Boy, P. Wyndham*, vii. 236; *The Rock of Doom* (*Andromeda*), xvi. 177, *The Wine of Circe*, 182
Jones, Sir E. Burne-, Studies by: vii. 198–201, 203–5, 207; photographed by F. Hollyer, xiv. 41–8; for *St. Joseph* in "The Star of Bethlehem" (printed in Colours), x. *facing* 134; in gold, xvii. 203
Jourdain, F., Etchings in Colour by: *Les Cygnes*, (printed in Colours), xiii. 123; *The Red Shawl* (printed in Colours), xvii. 214; *The White Peacock*, (printed in Colours), xiv. 209
Jungmann, N., Fresco by, *Return of the Pilgrims from Kevelaar*, xx. 107–10
—— —— Sketches by, *Dutch Headgear, male and female*, xxi. 37–43
—— —— Studies and Drawings by, *Dutch Fisherfolk*, xiii. 26, 29–32
—— —— Water-colours by: *A Dutch Boatman* (printed in Colours), xv. 2; *Girl Fishing*, xvi. 123, *Girl Sitting Knitting*, 124; *Neeltje Tuyp* (printed in Colours), xiii. 27, *Portrait of C. W. Bartlett*, 23, *Seated Girl*, 25; *The Signal-Bell*, xvi. 125; *A Tulip Farm in Holland* (in Colours), xv. 76; *Volendam Musician* (printed in Colours), xiv. *facing* 58; *A Volendam Worthy* (in Colour), xix. 277

K

KAEZIANG, E., Paintings by: *A Good Friday Vision*, xvi. 209, *The Ruined Convent*, 208
Kajima, S., Japanese Flower arrangements by, *Iris and Ribes*, xiv. 57, *Lilac, Rush, and Gladiolus*, 213
Kalckreuth, Count L. von, Paintings by: *Portrait of a Little Boy*, xx. 122, *Portrait of a Little Girl*, 125
Kallmorgen, F., Lithograph by, *A Wet Night in Amsterdam*, xvi. 164
Kampf, A., Lithographs by: *Emigrants*, xvii. 243, in Colour by, *Flemish Landscape* (printed in Colour), 237
Kampmann, G., Auto-Lithograph in colours by, *Sunset behind Trees* (printed in Colours), xvi. 165
—— —— Lithograph by, *The Rising Moon*, xvi. 173
Kawanabé Kiosai, Colour Prints by, xv. 29–32, 35–8 (printed in Colours), 33, 39
Kay, I., Stencilled Book-Covers by, ix. 281
Kayser, P., Lithograph in Colours by, *Hamburg Dockyard*, xvii. 239
Keene, C., Sketches by: *of Millais*, xiii. 57, "Work of Charles Keene," 130
—— W. R., Book-Plate by, iv. 200
Keighly, Mabel B., Appliqué and Embroidered Panel by, xvii. 257

Kelly, E. (Mr. Donne's Studio), Wash Drawing by, *Girl Painting*, vii. 42
—— and Sons, Book-covers by, xi. 119, 120
Kemp, G., *see* Laurence, J.
Kershaw, Agnes, Designs by: for a Casket, viii. 230; for a Triptych, xx. 255
Kerry, Mary B., Studies of Drapery by, in White Chalk, v. 106, 107
Khnopff, F., Auto-lithographs by: *Girl Playing the Violin*, xiv. *facing* 194; *Head of Young Woman*, xii. *facing* 272
—— —— Book-Plates by, ii. 207 (with Fer), 203
—— —— Chalk-drawing by, *A Travers les Ages*, iv. 36
—— —— Drawing by, ii. 203, Bust, 207
—— —— Masque, in Tinted Ivory, Bronze and Enamel by, xi. 203
—— —— Paintings by: *Landscape*, ii. 204; *L'Etang de Menil* (printed in Colours), xiii. 2; *L'Offrande*, viii. 48
—— —— Pastel by, ii. 205
—— —— Photograph of, ii. 204
—— —— Poster designed by, ii. 206
King, Jessie, Illustrations by: "The Light of Asia," xiv. 58, 59; "Wynken, Blynken and Nod," xv. 278, 279
—— —— Illustrations designed by, xvii. 264, 265
Kingsford, Florence, Illumination by, xxi. 55
Kinsewick, M., Chair, Carved and Painted by, xxi. 195
Kiosai, Drawing by, xiv. 178
Kirkpatrick, E., Buckle in Champlevé Enamel on Silver, xv. 45
—— —— Painted Enamel by, xv. 45
Kleen, Tyra, Drawing by, *The Wandering Jew*, xxi. 141
Klimsch, F., Statuettes by, xx. 58
Klimt, G., Painting by, *Portrait of a Girl in White*, xvi. 37
Klinger, M., Etchings by: *Apollo and Daphne*, v. 49, *The Dead Mother*, 45, *Misery*, 42, *Prometheus Freed*, 43, *Sea*, 48
Klotz, E., Etching in Colours by, *Boy's Head*, iv. 134
Knag, M., Marqueterie Cabinet by, xxi. 195
Knox, A., Sketches by, *Isle of Man*, vii. 142–7
Koe, Hilda, Prize design by, for decoration of a Public Building, R.A. Schools, *A Vintage* (lunette), iv. 152
Kœpping, K., Blown Glass by, viii. 25, 26
Kögel, Linda, Etching by, *Children Singing*, xii. 195
Kogyo, Colour Prints by, xviii. 157–61
Koner, Prof. M., Painting by, *Portrait of H.I.M. the Emperor William II.*, xii. 267
König, F., Illustration for a Fairy Tale by, xix. 206
Koriusai, Illustration by, *from* "Geschichte des Japanischen Farbenholzschnitts," xii. 282
Korovine, C., Decorative Panels by, xx. 272, 273, 276
Kyster, A., Book-bindings by: ix. 45; executed by, ix. 37, 41, 42, 47
Kronberg, Prof., Painting by, *Portrait of an Elderly Gentleman*, xviii. 141
Kroyer, T. S., Painting by, *Portrait of Himself*, xv. 139
Kruger, G. E., Design for Gate and Railings in Wrought Iron by, xvii. 253
Kuehl, G., Painting by, *Dresden in Winter*, xx. 127
Kurzweil, M., Painting by, *Portrait of his Wife*, xvii. 131

L

Lace Curtains, designs for, by J. Else, xx. 113, 114
—— D'Oyley, design for, by Lydia C. Hammett, xvii. 254
Lachenal, Pottery by, xv. 284, 285
Ladevèze, Rouillé, Photographs by (from Nature), iii. 13, 14
Ladewig, F. W., Mural Decorations by, in the New Vienna Rathhauskeller, xvii. 54, 56
Ladies Work Society, Banner embroidered by, xix. 51
Lagaë, J., Bas-relief by, *La Ville de Gand*, xiv. 203
—— —— Bronze group by, *Expiation*, viii. 246
—— —— Medal by (Brussels Exhibition, 1897.), xiv. 204
—— —— Sculpture by, *Mother and Child*, viii. 245
Laidler, Mrs. E., Design for Wall Paper, i. 251
Lalaing, J. de, Sculpture by, Statues: *Le Droit*, xiv. 206; *Figure Tombale*, xvii. 60; *La Force Brutale*, xiv. 208, *L'Inspiration*, 207
Lalique, Medal by, xv. 21
Lambert, E., Photographs by, *Portraits*, iii. 55–7
—— M. de, Book-plates by, xix. 276
—— T., Door-plates by, xvii. 196
Landry, F., Medals and Plaquettes by, xvii. 89, 90
Lane, J. E. Taylor, Wrought Iron Fire Screen, iii. 62
Langhammen, K., Painting by, *Landscape*, xix. 279
Langley, Helen, Plaster Panels by, xviii. 271
Larsen, K., Painting by, *St. Hans' Eve*, xv. 138
Larsson, C., Chromo-lithograph by, x. 260
—— —— Painting by, Portrait: *Master Laurin*, xvi. 206
Lask, C. & Co., Chancel Stalls partly executed by, ix. 132
László, P., Paintings by: Portraits: *Of a Boy*, xvii. 132; *Daniela*, xvi. 131
—— —— Portrait Sketch by, xvi. 130
—— —— Sketch for Portrait of Leo XIII., xx. 271
La Thangue, H. H., Auto-lithograph by, *Gleaner*, ix. *facing* 176

La Thangue, H. H., Paintings by: *Boatbuilding Yard*, ix. 171, *By the Duck Pond*, 175, *Gathering Watercress*, 173, *Gleaners* (unfinished), 172, *In a Cottage*, *Nightfall*, 162, *In the Orchard*, 176, *The Last Furrow*, 167, *A Little Holding*, 165; *Love in the Harvest Field*, xvi. 231; *Under the Apple-Trees*, ix. 164, *The Woodman*, 168, *The Yeoman*, 163
—— —— Portrait Sketch of, by G. Thomson, ix. 169
La Touche, G., Carved Frame by, xvi. 90
—— —— House of, at Saint-Cloud, xvi. 78, 79
—— —— in his Studio, Photograph of, xvi. 77
—— —— Paintings by: *La Barque: Bretagne*, xvi. 85, *Le Jet d'Eau*, 88, *Portrait of Puvis de Chavannes*, 87, *Le Potiron*, 83, *Les Sonneurs*, xvii. 9
—— —— Pastel by, *Portrait of Mme. La Touche in Breton Costume*, xvi. 89
—— —— Sketch in Oils by, *Le Pont-Neuf* (printed in Colours), xvi. 76
—— —— Studies by, xvi. 81, 82
—— —— Water-Colours by: *La Guerre*, xvi. 80, *La Révolte*, 84
Latour, Q., Crayon Sketch of J. Vernet by, xiv. 28
Läuger, Prof. M., Tiles, Tiled Stove, Fountain and Tiles by, xxi. 44, 45
Laurenti, C., Painting by, *Nymphea*, xvii. 201
Lavery, J., Paintings by: *Girl in White*, v. 113, *Lady in Black*, 123; *The Regatta*, xvii. 116; *White Feathers*, xx. 189
Lawrence, J., and G. Kemp, Fender executed by, xi. 111
Leather and Leather-work:—
Casket in Shagreen, by J. P. Cooper, xx. 48
Embossed Leather Book-cover, designed by Miss A. Baker, executed by her and by P. Burgess, xx. 78
—— —— —— by Mary G. Houston, xx. 186; design for by the same, xvii. 251
—— —— —— by H. Jacobsen, iii. 51, 52
—— —— Boxes, by Nelia Casella, xviii. 260
—— —— Card Cases, by H. Jacobsen, iii. 52
—— —— Cigarette Case, by A. Charpentier, xiii. 84
—— —— Frame, by W. G. Davis, xvii. 187
—— —— Panel, by Ellen Sparkes, x. 189
—— —— Wall Hangings designed and made at Essex House, xii. 32
Gourd, by A. Charpentier, xiii. 84
Incised Leather-work, by A. Lepère, xii. 154, 155
Leather Book-bindings, designed by D. Y. Cameron, xx. 118
—— Book-cover, by A. J. and Mrs. Gaskin, vii. 178
Leather and Leather-work (*continued*):—
Leather Book-cover by F. H. Lloyd, xv. 48
—— Covered Box, by A. Smallbones, xvii. 100
—— Embossing, illustrations of applications of, iii. 51–54; tools used in, 53
—— Screen Panel, by Ellen Sparks, xxi. 254
Leather-work Book-cover, by G. Hulke, xv. 289
—— —— by H. Jacobsen, vi. 110, vii. 11
—— and Book-cover, by G. Hulke, xv. 288, 289
—— designed by Alice Shepherd, viii. 98
—— designs for, by Gleeson White, vi. 112
—— drawings of, by H. Jacobsen, vi. 108, 109; Book-cover in, 110
Lechevrel, Plaquette by, xv. 19
Lectern with Books, by W. B. Reynolds, ix. 52
—— by L. C. Tiffany, xi. 162
Lee, A. H., Tapestry, Silk and Wool, by, ix. 174
—— —— —— —— executed by, ix. 195, 275
—— S., Chromo-Xylograph by, *The Bridge*, xxi. 100
—— T. S., Sculpture by, Panels in relief for St. George's Hall, Liverpool, xvi. 54–7
Leek Embroidery Society (*see also* Embroidery), Designs for, i. 136–9
Leete, A., Designs for Illustrations by, xvii. 269, 270
Lefévre, Carlos, Painting by, *Lever de Lune en Sologne*, viii. 103
—— —— Sculpture by, *Tête de Femme*, xix. 98
Lefler, H., and J. Urban, Mural Decorations by (interior of the New Vienna Rathhauskeller), xvii. 53
Legros, Prof. A., Etching by, *Cabane dans les Marais*, v. 25
—— —— Medal by, *Portrait of C. H. Shannon*, xiii. 262
—— —— Painting by, *Ferme en Bourgogne*, ix. 286
—— —— Study for Etching by, ix. 285
Leibl, W., Paintings by: *Bavarian Peasant Girl*, xviii. 168, *Dachauer Bäuerinnen*, 172, *Frauen in Der Kirche*, 165, *In the Kitchen*, 164, *The Last Penny*, 169, *Portrait of an Old Peasant*, 166, *The Two Poachers*, 171, *Village Politicians*, 163
Leighton, Lord, Clay Models by, i. 2–7
—— —— Drawing by, *Seated Female Musician*, iii. 91
—— —— Painting by, *Venus Disrobing*, vi. 127
—— —— Studies by: ix. 107, 109, 111, 113, 115; for the picture of *Clytie*, vii. 233; *of the Nude*, xviii. 94; last made by, ix. *facing* 206; *of a Lemon Tree*, iii. 27
—— —— Water-colour by, *Tobit and the Angel* (printed in Colours), xx. 74

Leistikow, W., Etching by, *Trees and Water*, xi. 127
—— —— Paintings by: *Seascape*, xx. 57; *Wood and Lake*, xi. 126
Lemon, Arthur, Oil-Sketches by, i. 182, 183
Lenfestey, G. H., Sketches by, *Dieppe, Rouen and Chartres*, viii. 142–8
Lenz, M., Painting by, *A Day Dream*, xvii. 129
Lepère, A., Auto-lithograph by, *L'Homme au Filet*, xvii. 50
—— —— Etchings by: *Autour de la Halle*, xii. 145, *Dans le Ruisseau*, 144, *Les Toits de Saint-Sèverin*, 153
—— —— Incised Leather-work by, xii. 154, 155
—— —— Lithograph by, *Un Noyé*, xii. 143
—— —— Poster by, xvii. 49
—— —— Wood-cuts by: *Le Bain des Nymphes*, xii. 148, *Le Gueux des Champs*, 152, *Illustration for* "Les Trophées," 150
—— —— Wood-cut in Two Blocks by, after the Statue by A. Rodin (printed in Tone), xiv. 251
—— —— Wood-cut in Two Colours by, *Coupeurs de Bouts de Cigares*, xii. 151, *Marchandes au Panier*, 147
Le Sidaner, Drawings in red by, *Vieux Perron à Bruges*, xvii. 19
—— —— Paintings by: *Coin de Bruges*, xvi. 66; *L'Orangerie-Bruges*, xix. 103; *Tendresse*, xvii. 16
Lessore, Louise, Designs by: for Dessert Plates, xx. 265; for Tiles, 251
Lethaby, W. R., Chimney-piece in Marble and Onyx designed by, ix. 199
—— —— Inlaid Walnut Cabinet designed by, ii. 14
—— —— Marble Chimney-piece and Grate designed by, ii. 16
—— —— Table with Marble Top designed by, ix. 199
Levetus, Celia, Book-Plate by, vii. 94
Levi, C. Pugliese, Paintings by: *La Marcita*, viii. 180, *Suona la Messa*, 179
Levick, Ruby W., Modelled Figure Group by, *Wrestlers*, xi. 249
Lévy, A., Lithograph by, *Le Grand Pardon*, xiv. 61
Lévy-Dhurmer, L., Paintings by: *Les Bergers*, x. 3; *L'Eden* (three panels), xvii. 15; *Fêtes de Cérès*, x. 4, *Fille à la Médaille*, 5, *Il était une fois une Princesse*, 7, *Mars* (printed in Colour), 9, *Maternité*, 8, *Nocturne*, 2; *Notre Dame de Penmarch*, viii. 107
—— —— Pastels by: *L'Automne*, xi. 59; *A Portrait, Girl's Head*, xiv. 289
Lewis & Day, design for Carved Panel for Screen by, ii. 25
Library Table Top, designed by J. J. Burnet, xx. 117
Libre Esthétique, La, iii. 32
Lichtinger, L., Embossed Tin-ware executed by, xvi. 287
Liebermann, M., Painting by, *Old Peasant*, vii. 187
Liège, Etchings of, by F. Maréchal, xx. 102–4
Light, E. W., Frieze for a Nursery by, xiv. 272
—— —— Repoussé Plaque by, xiv. 270
—— Kate, Decorated Poem "Bag of the Bee," vi. 35
Liljefors, B., Painting by, *The Eagles*, xii. 42
Lindner, P., Painting by, *Dordrecht*, xvi. 232
Linton, Sir J. D., Painting by and Studies for the same, *Boccaccio: the Opening Scene in the "Decameron,"* 243–5, 247-8
Lintott, B., Photograph by, *On the Top of the Tide*, ii. 70
Lisberg, E., Plaque and Vase in Royal Copenhagen Porcelain painted by, xiv. 54, 55
Lister, Hamel, Panel by, *Queen of Hearts*, xiv. 201
—— W. Lister-, Paintings by: *The Crossing, Hunter River, New South Wales*, xviii. 290; *Pacific Beaches*, xvi. 59
—— —— Sketch of Picture by, *Last Gleam*, v. 198
Litchfield's "History of Furniture," selected drawings from, i. 30, 31
Lithographs (*see also* Algraphs, Auto-Lithographs, Chromo-Lithographs, *and* Chromo-Xylographs):—
by Anquetin, *Poster*, iii. 18
by O. Coppens, *Shipping*, vii. 50.
by Daumier, *Chinese figures*, iii. 18
by J. von Ehren, *Boy with Cow*, xvii. 235
by E. Eitner, *The Sea*, xvii. 241
by Fantin-Latour, *Pastorale*, ix. 147
by Marianne Fiedler, *Bacchante*, xv. 266
by O. Fischer, *Landscape*, xv. 272, *Night*, 269, *The Park*, 270
by G. Gamper, *The Valley*, xvi. 174
by O. Greiner, *A Diploma*, xv. 261, *Portrait of Siegfried Wagner*, 262
by C. Grethe, *Running in: boats*, xvi. 170
by H. de Groux, *Richard Wagner*, xiii. 117
by A. Hartley, *Man's Head*, vi. 93
by H. Heyne, *The Coveted Crown*, xvi. 169
by A. Illies, *The Water Sprite*, xvii. 240
by E. Isabey, *Beached Smack*, iii. 20
by F. Kallmorgen, *A Wet Night in Amsterdam*, xvi. 164
by A. Kampf, *Emigrants*, xvii. 243
by G. Kampmann, *The Rising Moon*, xvi. 173
by A. Lepère, *Un Noyé*, xii. 143
by A. Lévy, *Le Grand Pardon*, xiv. 61
by A. Lunois, *La Raquette*, viii. 114
by H. Mathies-Masuren, *The Pond*, xvi. 168
by A. Mohrbutter, *Man covering Face with Hand*, xvii. 240
by S. Prout, *Architectural Views*, iii. 19
by W. Ritter, *Landscape near Dresden*, xv. 273
by J. S. Sargent, *Man, semi-nude*, vi. 91
by C. H. Shannon, *Nude Children*, iii. 17
by F. Short, *A Bridge*, vi. 95

Lithographs (*continued*):—
by A. Siebelist, *The Ploughman*, xvii. 232
by Steinlen, *Les Femmes des France*, xii. 257, *L'Ile des Baisers*, 255, *Inside a Tramcar*, 253, *Lettre à Ninon*, 254, *Quand nous serons Vieux*, 256.
by R. Sterl, *Shepherd and Flock*, xv. 267
by L. Alma Tadema, *Girl Reading* (in Red), vi. 97
by H. Thoma, *The Daughters of the Rhine*, x. 84, *Rest during the Flight into Egypt*, 85, *The Source*, 78; *The Triton* (printed in Colour and Gold), xvii. 233
by G. Thompson, *Brentford Eyot*, iv. 75
by H. Unger, *Woman's Head*, xv. 271
by H. Vernet, *Portrait of Carle Vernet*, xiv. 29
by H. von Volkmann, *Full Moon*, xvi. 167
by C. J. Watson, *Riverside Scene*, vi. 99
by G. F. Watts, *Girl's Head* (printed in Red), vi. 89
by T. R. Way, *The Lower Pool, Thames*, viii. 125; *West India Docks*, vi. 218
by J. McNeil Whistler, *The Canal*, vi. 223, *Confidences dans le Jardin*, 220, *Dome of the Pantheon*, 227, *Little Nude Model Reading*, 224, *Nocturne*, 221, *Sunday, Lyme Regis*, 225
in Colours, by O. Greiner, *Ulysses and the Sirens*, xv. 265
—— by E. Kampf, *Flemish Landscape* (printed in Colours), xvii. 237
—— by P. Kayser, *Hamburg Dockyard*, xvii. 239
—— by Annie McLeish, *Winter*, xxi. 267
—— by F. von Wille, *The Castle*, xvii. 244, *Valley in the Eiffel Mountains*, 236
Lithographed Panels in Colour, for Screen, by P. Bonnard, ix. 67
Litho-tint, by J. Nash, iii. 19
Littlejohns, J., Gesso Door-plate designed by, iii. 154.
Liverpool Municipal School of Art, Students of, Frieze executed by, ix. 120
—— School of Applied Art, Repoussé Work by Pupils of, xiv. 202
Livesay, Miss E. M., Lunette designed by, *Winter*, x. 255
Lloyd, F. H., Leather Book-cover executed by, xv. 48
Loader, R., Copper Screen executed by, xvii. 105
Lock, Alice G., Design for Damask Serviette by, xx. 250
Lomont, E., Paintings by: *Femme à sa Toilette*, viii. 104; *Portrait de ma Mère*, xvii. 24
London, Sketches of, by H. Marshall, ii. 213–17, 220, iii. 103, 106–9
Long, S., Painting by, *The Spirit of the Plains*, xiii. 269
—— T. W., Design for Printed Muslin by, xx. 251
Longden, R., Design for a Country House by, xx. 263
Longstaff, J., Painting by, *Portrait of Girl in Hat*, i. 70
Lord, Alice, Design for Nightdress Satchel by, xi. 259
Lorimer, R. S., Oak Writing Bureau and Inlaid Oak Chest designed by, ix. 197
—— —— Embroidered Bed-cover designed by, xxi. 126
Loughton, W. R., Gesso Door-plate designed by, iii. 153
Louviers, Sketches of, by G. F. Scott, xvii. 165–9
Lovelace, Countess of, Writing-table designed by, viii. 100
Lowther, C. G., Stencilled Frieze by, viii. 237
Lucas, J. Seymour, Paintings by: *Portrait of Col. H. H. Roberts*, v. 121; *Surprised*, xviii. 98
Luigini, F., Painting by, *Femme Hollandaise et son Enfant*, xvi. 282
Luksch, R., Plaster Group by, *Wounded Centaur and Fainting Girl*, xvi. 36
Lund Open-air Museum, Old Buildings at, xxi. 168
Lundbye, —, Book-binding designed by, executed by J. L. Flyge, ix. 40
Lunette, design for, by Eleanor F. Brickdale, xiii. 41
—— designed by Miss E. M. Livesay, *Winter*, x. 255
Lunois, A., Auto-lithograph in Colours by, *La Sevillana* (printed in Colours), xi. 37
—— Lithograph by, *La Raquette*, viii. 114

M

McAuliffe, M., Croquet Stand ornamented by, viii. 95
McBean, Isabel, Designs for Silver Cup and Bowl by, xiv. 263
McBeth, Miss, Work Bags, Appliqué, &c., by, xix. 234, 236
MacColl, D. S., Book-bindings designed by, ii. 26
—— —— and Miss, Book-bindings by, x. 44, 45
McCrossan, Mary, Paintings by, *Fishing Boats*, xxi. 60, *Herring Boats*, 61
McCubbin, F. M., Painting by, *In the Bush*, ix. 69
McCulloch, Auto-lithograph by, *The Dreamers*, xv. 11
Macdonald, Annie, Book-bindings by, xiii. 112
—— Frances, Candlesticks in Beaten Brass by, xi. 88
—— —— Mirror Frame in Pure Tin, Beaten, by, xi. 87
—— —— Panel with Frame of Silvered Copper, *Sleeping Princess*, by, xi. 89
—— —— and Margaret, Clocks by, in Beaten Tin and Wood, in Brass and Ivory, xi. 95
—— —— —— Metal Panels and Clock-Case, by ix. 203
—— —— —— Posters by, xi. 98

Macdonald, Frances and Margaret, Sconces by, in Beaten Brass and in Copper, xi. 90, 91
—— —— —— and J. H. McNair, Mirror Frame in Beaten Lead by, xi. 234
—— Margaret, Book-plate by, xi. 98
Macdougall, W. B., Book-plate by, vii. 97
—— —— Decorated Page by, *from* "Songs of Love and Death," x. 141
—— —— Sketches by, *Edinburgh*, vi. 165–7, 169, 170
McElwee, Miss B., Mirror in Glass Mosaic by, xv. 281
Macey, Frances, Settle designed by, xi. 114
McGill, D., Medal by, xiii. 263
—— —— Sculpture by, *Iphigenia and her Attendants removing St. Sebastian*, ii. 182, awarded R.A. gold medal and travelling scholarship, 1894., ii. 182
Macgillivray, P., Sculpture by: Bas-reliefs, *Burns and Highland Mary*, xvi. 204, *Portrait of a Girl*, 203, *Rhythm*, 205, Bust, *A Gipsy Girl*, 202
Macgregor, R., Painting by, *Floating*, vii. 175
Mackenzie, J. B., Copper Fender designed by, xvii. 106
—— J. D., Copper Dish designed by, xx. 86
—— —— Copper Plaques by, for Newlyn Art Gallery, viii. 44, 45
Mackie, C. H., Decorative Panels by: *The Call to Arms*, x. 105, *O Lang, Lang may the Lassies Sit*, 104, *Summer*, 106
Mackintosh, C. R., Decorative Panel by, xi. 92
—— —— Furniture by, xi. 96, 97, 226, 230
—— —— Hall Settle designed by, ix. 205
—— —— Jewel Casket, Oak and Brass, by, xi. 96
—— —— Mural Decorations by, xi. 93, 94
—— —— Posters by, xi. 97
McLeish, Annie, Designs for Menu Cards by, xiii. 192, 193
—— —— Lithograph in three Colours by, xxi. 267
—— Minnie, Clock-Case in Repoussé, with Enamelled Door-panel, design for, by, xix. 133
—— —— Design for a Church Banner by, xxi. 268
—— —— Title Page (portion of) *for* "As You Like It," xix. 135
Macmonnies, F., Sculpture by: *Boy and Heron*, vi. 23, *Nathan Hale*, 18, *Pan of Rohallion*, 19, *Sir Harry Vane*, 17, *J. S. T. Stranahan*, 22
Mackmurdo, A. H., Book-plate designed by, 188
—— —— Bronze Mantelpiece designed by, xvi. 185
—— —— Cretonnes designed by, xvi. 192
—— —— Furniture designed by, xvi. 186, 187
Mackmurdo, J. H., Iron Gas Bracket designed by, xvi. 189
—— —— Lamps, Hanging, and Table designed by, xvi. 191
—— —— Mirror designed by, xvi. 188
—— —— Panel in Repoussé Copper designed by, xvi. 189
—— —— Sconces in Brass and Copper Repoussé by, xvi. 190
—— —— Screen designed by, xvi. 184
McNair, J. H., Book-plates by, xi. 234, 235
—— —— Cabinets by (and detail), xi. 228, 229, 231
—— —— Furniture by, x. 227, 230
—— —— "Owl" Screen by, xi. 225
—— —— and the Misses Macdonald, Mirror Frame in Beaten Lead by, xi. 234
MacNicol, Bessie, Painting by, *The Goose Girl*, xx. 182
McPherson, A., Transom Panel in Clear Glass by, xv. 122
"Magpie and Stump," Drawings of its interior, fittings, and façade, v. 66–9, 71–3
Maher, J. Mirror Frame executed by, v. 170
Malcolm, Jessie, Design for Wrought Iron Sign by, xxi. 267
Maldon, Sketches of, by E. W. Charlton, viii. 215–20
Maltemburgh, Mlle. L. G. Van, Embroidered Panel by, xiii. 275
Manet, E., Paintings by: *Le Bon Bock*, xxi. 229, *Les Bulles de Savon*, 234, *Le Buveur d'Eau*, 235, *Les Canotiers*, 228, *La Femme au Cérisés*, 232, *La Femme au Perroquet*, 231, *La Joueuse de Guitare*, 233; *La Serre*, x. 137; *Le Torrero Mort*, xxi. 236
—— —— Portrait of, by Fantin-Latour, xxi. 227
—— —— Study by, *Nude Female Figure*, xxi. 230
Manley, Agnes F., Pen Drawing by, ii. 94
Manly, T., Photograph by, *Come In*, ii. 68
Manning, W. W., Painting by, *On the Medway*, vii. 48
Mantelpiece by van de Velde, with decorative panels by A. Besnard, vii. 179
—— (*see also* Chimneypiece) in Carved Wood by G. Frampton, ix. 50, 51, 53
—— Frieze, Design for, on vellum, by C. R. Ashbee, v. 128
Manuel, J. T. W., Sketches by, *Figures*, ii. 218, 219
Maori Carvings, Drawings of, by C. J. Praetorius, xxi. 16–21
Marble Chimneypiece and Grate, designed by W. R. Lethaby, ii. 16
Marché, E., Painting by, *Le Soir*, viii. 102
Marcius-Simons P., Painting by, *The Stumbling Block*, xiii. 248
Marcotte, Mlle. M. A., Painting by, *Un Vieux*, xx. 184
Maréchal, F., Etchings by, *Liége*, xx. 102–4
Margetson, W. H., Design for Ladies' Book-plates, vi. 189

Margotti, F., Painting by, *I Sonni di Gesu*, xxi. 61
Maria, M. de, Painting by, *Les Cyprès des la Villa Massimo à Rome*, xvii. 205
Maris, J., Charcoal Sketches by: *View of a Town*, xviii. 238, *The Schreierstoren, Amsterdam*, 235
—— —— Flowers on the Grave of, from a Photograph, xviii. 240
—— —— Paintings by: *The Drawbridge*, xvi. 269; *Souvenir of Dordrecht*, xviii. 230, *The Two Mills*, 233, *View of a Town*, 239; *Weeping Tower, Amsterdam*, xvi. 269
—— —— Photograph of, xviii. 231
—— —— Studio of, from a Photograph, xviii. 232
—— —— Water-colours by: *Child Playing the Piano*, xviii. 237, *View of a Town*, 234
Mark, Amy, Embroidered Panel executed by, xviii. 277
Marks, G. L., Silver Dish by, v. 220
Márold, L., Painting by, *The Boudoir*, xviii. 66
Marples, G., Design for Fender in Wrought Steel by, xi. 259
Marriott, P., Design for Font by, xvii. 267
—— —— Painted Church Banner by, xiv. 275
Marshall, H., Sketch by, *A Fire in London*, iii. 127
—— Sketches of London, ii. 213–17, 220; *London*, &c., iii. 103, 106–9
Martin, C., Book-bindings designed by, ix. 39
—— C. E., Stained Glass Panel by, xvii. 188
—— D., Painting by, *By the Summer Sea*, xi. 184
—— E., Stained Glass Panel by, xxi. 133
—— H., Paintings by: *Ondine*, xix. 77; *Sérénité*, xvii. 21
—— L. H., Box in Wood and Steel by, xvi. 200
—— W. A., Mural Decoration by, xvi. 128
Martinetti, G., Paintings by: *Holy Family*, xv. 140; *S. Francesca Romana*, ix. 293
Maryon, H., and others, Copper Casket by, xx. 85
Mason, F., Illustrations by, "Story of Alexander," iv. xx. xxi.
—— —— Medallion by, ii. 171
Masque in Tinted Ivory, Bronze, and Enamel by F. Khnopff. xi. 203
Massanet, L., Portrait of H. Vernet by, xiv. 29
Massard, F., Head of Girl in Stoneware by, xi. 44
Massier, C., Pottery with Metallic Tints by, xvii. 274
Masters, Mary D., Design for Screen (portion) by, xiv. 275
Mathies-Masuren, H., Lithograph by, *The Pond*, xvi. 168
Maude, A., Book-plates by, vii. 97
—— —— Design for Book-cover by, xiv. 278
Mawson, Sydney, Designs for Wall-paper, i. 35
May, F. F., Design for Woven Muslin by, xx. 252
—— Phil, Book-plate of Clement Shorter, designed by, ii. 143
—— —— Drawing by, *Portraits*, v. 214
—— —— Illustration by, *A Swell*, ix. 215
May, Phil, Portrait Sketch by, *F. Brangwyn*, xii. 5
Medals (*see also* Plaquettes):—
by J. H. Baars, xvii. 280, 281
by L. Bottée, xv. 18
by M. Bourgeois, xv. 17
by M. Cazin, xv. 14
by A. Charpentier (the Zola Medal), xiv. 140; xv. 20
by J. C. Chaplain, xv. 14, 17, 18
by Degeorge, xv. 18
by G. Devreese, xvi. 64
by D. Dupuis, xv. 20
by G. Frampton, Bronze, to commemorate the City Imperial Volunteers, xxi. 261
—— —— (Winchester and Glasgow), vi. 213
by Frémiet, xv. 18
by Countess F. Gleichen, Bronze, xiii. 262
by Heller, xv. 22
by B. van Hove, xv. 59
by W. G. John, xvi. 222
by J. Lagae (Brussels Exhibition Medal, 1897.), xiv. 204
by Lalique, xv. 21
by F. Landry, xvii. 89, 90
by Prof. Legros, *Portrait of C. H. Shannon*, xiii. 262
by D. McGill, xiii. 263
by Ponscarme, xv. 22
by Prouvé, xv. 21
by O. Roty, xv. 15, 16, 19, 20
by Vernon, xv. 18
by Wortman, xv. 59
Medallions:—
by Edith A. Bell, *Naomi*, xiii. 263
and Medallion Portraits by F. Bowcher, xiii. 263, 264
by A. Drury, *My Queen*, xiii. 262
by F. Mason, ii. 171
by Oscar Roty, vii. 158–62
by A. Saint-Gaudens, *R. L. Stevenson*, xiv. 139
by P. Testi, xii. 128
Medcalf, W. J., Portion of Cartoon for Painted Frieze by, xvi. 129
Medicine Chest, designed by Mabel de Grey, inlaid by J. Reason, v. 171
—— Cupboard, designed by B. Fletcher, v. 172
Mee, F. W., House designed by, vii. 243
Meissonier, —, Sketches by, *from* "Meissonier: His Life and His Art," x. 66
Melchers, F., Paintings by: *Barges*, xvii. 88, *Children at a Shop Window*, 86, *Dimanche*, 85, *House by Canal, Trees, Steeple and Reflections*, 87, *Roze, Roze Meie*, 87, *Vie Simple*, five panels, 86
Meldrum, D. M., Painting by, *Welcome News*, xix. 211
Memorial Tablet, by G. Frampton, xviii. 54
—— —— —— Sketch of, in colours, by H. Ospovat, xvii. 185

Memorial Tablet, in Beaten Copper, by N. and Edith Dawson, xiii. 113
Ménard, R., Paintings by: *L'Estuaire*, xix. 103; *Harmonie du Soir*, xvii. 23; *Portrait of C. Cottet*, xv. 228
Mendel, E., Etchings by: *At a Fair*, xxi. 139, *Ducks*, 138
Menpes, M., Drawings in a New Manner: *Boy's Head*, viii. 241, *Mexican Woman*, 243, *View at Osaka*, 242
—— —— Drawing in Red by, *Brittany Peasant* (printed in Colours), xv. 131
—— —— Etching in Colours by, *Old Woman Reading* (printed in Colours), xiv. 39
—— —— House of, and its Japanese Decorations, xvii. 170–7
—— —— Paintings and Drawings of Japan by, x. 166, 167, 169–77, *Procession of Archers* (printed in Colours), *facing* 174
—— —— Pen-and-Ink Sketches of Japan by, x. 32–6, xii. 21–6
—— —— Sketches by: of *Mrs. Brown-Potter*, xvii. 91–98; (in Mexico) *Midday at Puebla*, vi. 163, *Night Scene, Puebla*, 160, *Zapateco Women*, 162, 164
—— —— Studies of Heads by, iii. 85–8
Mentessi, G., Paintings by: *Visions*, xi. 128; *Visione Triste*, xvii. 201
Menu, design for, by E. Grasset, iv. 38
—— Cards, designs for: by F. M. Jones, xvii. 269; by Annie McLeish, xiii. 192, 193; by A. Miller, xix. 273; by F. E. Wiles, xvii. 268
Menzel, A. von, Study from a Chalk Drawing by, *Old Man's Head* (printed in Colours), xxi. 226
Mercer, Eleanor, Electric Bell Plate by, viii. 173
—— —— Oxidised Panel by, xviii. 269
Messel, Prof., Room designed by, *Salon Keller und Reiner*, xv. 287
Metal and Metal Articles (*see* Fountains, Jewel Cases, Jewellery, Medals, Medallions, Plaquettes, Silver, *etc.*):—
General:—
Barometer Case, design for, by C. R. Willett, xx. 256
Bell-Pushes, by O. Whiting, xxi. 54, 55
Candelabra, by H. Ross, iii. 63
Candle Sconce, Repoussé, by Miss De C. L. Dewar, xix. 241
Candlestick, Modelled design for, by A. Schofield, xx. 261
—— and Inkpot, by W. Cave, xviii. 180
—— designs for, by Kate Roberts, xi. 253
Casement Fastener, by M. H. Baillie Scott, v. 21
Casket, by O. Baker, xix. 129
—— by A. Fisher, xv. 191
—— by G. Norris, xv. 48
Metal Articles (*continued*):—
General:—
Casket, design for, by Agnes Kershaw, viii. 230
—— Models for: by Lilian Simpson, viii. 231; by O. Ramsden, *ib.*
Chalices, Challenge Cups, &c., designed and made at Essex House, xii. 36
Challenge Cup, designed by F. Derwent Wood, xx. 43, lid of the same, 42
—— Shield, designed by J. Williams, executed by Members of the Northampton Institute, Clerkenwell, xviii. 132
Chest Lock, Fifteenth Century, xxi. 105
Cup, designed by J. Williams, viii. 96
Cups for Cigar Ashes, by R. Hammel, xvi. 33
Dish for Rose-Water, design for, by Florence M. Rudland, ii. 174
Door Furniture and Cabinet Fittings, by R. Rathbone, xviii. 255
—— Hinges and Handle, by C. F. A. Voysey, xviii. 44
Door Knocker, by G. Gurschner, xvi. 32
—— —— design for, by Violet Brunton, xxi. 268
—— Latch, Plate and Hinges, designs for, by Gwendoline Watts, xx. 258
—— Plate and Handle, by Adèle Hay, ix. 265
—— —— by T. Lambert, xvii. 196
—— —— design for, by G. A. Williams, xvii. 187
Electric-Bell Plate, by Miss E. L. Mercer, viii. 173
—— Ceiling Lustre in Copper and Crystal, by C. Plumet and T. Selmersheim, xvii. 194, 195
—— Lamps, by N. Dawson, xv. 190, xviii. 55
—— Light Brackets (Peacock motive) in Steel, Silver, Bronze, and Enamel, by A. Fisher, xviii. 108; by Esther Moore, ii. 18
—— —— —— executed by W. B. Reynolds, 170
—— —— Fittings, designed by B. Wenig, executed by O. Schulz, xvi. 288, 289
—— —— —— executed by O. Whiting, xix. 48
—— —— Holder and Shade, by W. Reynolds-Stephens, xvii. 76
—— Table-lamp for Electric Light, designed by R. W. Shultze, executed by A. J. Shirley, ix. 204
Electrolier, designed by W. A. S. Benson, ix. 284
Fender, by J. E. Carr, xv. 124

Metal Articles (*continued*):—
General:—
Fender, from Yattendon, viii. 92
—— designed by: T. J. Cobden-Sanderson, ix. 199; M. and J. Williams, executed by J. Lawrence and G. Kemp, xi. 111
—— "Owl," designed by J. Williams, viii. 100
—— Panel, designed by J. Williams, executed by P. Roche, xi. 111
Finger Plates, Repoussé, by Miss Harvey, xix. 241
Fire-dog, design for, by H. C. Oakley, viii. 233
—— —— modelled by J. Else, xx. 114
Fire-irons, by N. Dawson, xv. 190
Fire-stand, designed by H.R.H. the Princess of Wales, v. 169
Font-cover, designed by C. H. Townsend, executed by Ll. Rathbone, xii. 118
French Cabinet, xxi. 109
—— Small Fifteenth Century Casket, xxi. 108
Gas-fittings, drawings of, by R. Ll. Rathbone, i. 240, 241
—— Stove, designed by R. Hammel, executed by L. *and* C. Hardtmuth, xix. 202
Grille in Metal, designed by C. F. A. Voysey, i. 37
Hanging Lamp, Door- and Lock-plates, by J. E. C. Carr, xiv. 124
Hot Water Jugs, designed by H. Stabler, executed by T. Sparks, xvii. 104
Jug, by T. Sparks, viii. 96
Keys, English, French, Gothic and Italian, xxi. 104
—— Old, drawn by H. Clifford, ii. 200, 201
Lamp, Coal Vases, Fender, &c., by E. and N. Spittle, xvi. 52, 53
—— designed by E. Berner, executed by M. Bussmann, xi. 193
—— designed by A. H. Mackmurdo, xvi. 191
—— -post, Base of, by A. Drury, xvii. 48
Lock and Handle Plate, by T. Morris, xxi. 57
—— Plate, and Handle, design for, by P. W. Smith, viii. 233
—— -case, Mediæval, probably Flemish, xxi. 106
Metal articles designed by C. Dresser, xv. 111–14
—— —— designed by H. S. Pepper, xviii. 258, 259
—— Panels, by O. Whiting, ix. 264
—— —— and Clock-case, by Misses M. and F. Macdonald, ix. 203

Metal Articles (*continued*):—
General:—
Metal Tray Stand from Sandringham, viii. 98
—— Vase by K. Gross, xiii. 276
—— Veilleuse, by P. Dubois, xvi. 210
—— Work, by H. E. von Berlepsch, xii. 194
—— —— by E. Simpson (Box and Vase in Repoussé), xiv. 126, (Finger Plates) 127, 128
—— —— on Cabinet, by W. Bullas, viii. 171
—— —— designed by J. Smithies, Fireplace and Lock-Plate, v. 138
—— —— designs for, by J. E. C. Carr, xiv. 125
—— —— designs for, by H. Pepper, iii. 142–6
—— —— designs for, by H. C. Oakley, viii. 234
—— —— Vases, Comfit Dish and Ewer, by P. Wolfers, xv. 135–7
Mirror, Modelled design for, by Louisa M. Henman, xvii. 266
—— Back, by O. Roty, xv. 19
—— Frame, by G. de Feure, xx. 181
—— —— designed by Mrs. Waterhouse, executed by J. Maher, v. 170
——, Hand, designed by Mary G. Houston, xvii. 252
Newspaper Rack, designed by J. Williams, executed by T. Adams, xvii. 104
Oxidised Panel, by Eleanor Mercer, xviii. 269
Plaque, designed by Miss Waterhouse, executed by G. Loader, xvii. 102
Pot, Small Covered, Sixteenth Century, xxi. 110
Repoussé Dish, by Margaret Harrison, ii. 171
—— Figure, from the British Museum, ii. 197
—— Fire-guard, by Florence Stern, ii. 173
—— Menu-stand, by N. Dawson, ii. 198
—— Mirror Frames, by Miss Muir-Wood, xix. 239
—— Panels, by N. Dawson, ii. 195, 197
—— Picture Frames, by T. Morris, xxi. 57, 58
—— Plaques, by N. Dawson, ii. 199
—— —— by E. W. Light, xiv. 270
—— —— by Miss Muir-Wood, xix. 240
—— Sconce, by N. Dawson, ii. 198
—— Work by Pupils of the Liverpool School of Applied Art, xiv. 203

Metal Articles (*continued*):—
General:
Sign designed by H. G. Fell (for Heatherley's Fine Art School), xv. 192
Sporting Tankard, designed by A. Fisher, xxi. 22
Tankard, designed by Mrs. Waterhouse, executed by G. Frost, xi. 110
—— designed by Miss M. Williams, executed by W. J. Walker, xvii. 105
Teapot, Thibetan, ornament on, i. 151
Triptych, design for, by Agnes Kershaw, xx. 255
Yachting Cup, by Gertrude Smith, xx. 44
—— —— Design for, from a Pastel by A. Fisher (printed in Colours), xxi. 23
—— —— Sketch Model for, by Gertrude Smith, xx. 45
—— Cups and Trophies, designed by W. Reynolds-Stephens, xix. 161–4
—— Trophy, designed by O. Whiting, xx. 39
Brass:—
Door-Plate, by W. F. Cave, ix. 134
Fender, designed by Walter Cave, executed by W. B. Reynolds, ix. 134
—— —— by N. Dawson, xviii. 57, detail of the same, 55
Beaten:—
Candlesticks, by Frances Macdonald, xi. 88
Door, by H. Watson, ix. 133
Panel, by T. Morris, xxi. 56
Plaque, by Margaret Wilson, xv. 281
Memorial Brass, designed by A. Vallance, xxi. 197
Repoussé Bellows, by May L. G. Cooksey, xix. 134
—— and Copper:—
Casket, by J. Smithies, xiv. 286
Handles, by R. Ll. B. Rathbone, ix. 267
Panel, by H. Pepper, iii. 145
Vessels, Hammered, designed by Mrs. Waterhouse, executed by Yattendon Pupils, xx. 85
—— (Hammered) and Oak Mirror Frame, designed by J. Williams, executed by T. Adams, xx. 84
—— Silver, and Enamels, Overmantel in, by A. Fisher, xx. 5
—— Work of Overmantel, designed by W. A. S. Benson, v. 134
Bronze:—
Bell-pulls, by F. M. Taubman, ix. 266
Candlesticks and Candle Bracket, by T. Selmersheim, xiii. 83
Door-Knocker, by Adèle Hay, xviii. 260

Metal Articles (*continued*):—
Bronze:—
Door-knocker, design for, by Florence Steele, vi. 42
—— by D. Wood, xvi. 272
Doors for Milan Cathedral, design for by L. Pogliaghi, vi. 253
Equestrian Statue, by L. Tuaillon, vi. 124
Figure, by C. F. A. Voysey, xviii. 41
Gate, Casts for, designed by H. Wilson, executed by F. W. Pomeroy, ix. 262
(gilt), Group by A. Charpentier, *La Fuite de L'Heure*, xvi. 27
Group by J. Lagaë, *Expiation*, viii. 246
Inkstand, by R. Foy, xvii. 4
Lamp, by Miss Bonnier, xii. 276
—— by T. Selmersheim, xiii. 85
—— Mantelpiece, designed by A. H. Mackmurdo, panels modelled by B. Creswick, xvi. 185
Panel, by G. Cassioli, vii. 186
—— by A. Drury, xvi. 195
—— for a Tomb, by F. W. Pomeroy, xv. 81
—— by J. A. Simpson, iii. 94
Statuettes, *St. George and the Dragon*, by M. Frémiet, iv. 67
—— by Emma C. Guild, *Endymion*, vii. 54
Tablets, designs for, by Sir E. Burne-Jones, *Nativity* and *Entombment*, v. 128
Cast Bronze: Lock in, design for, by L. V. Solon, vi. 43
Copper:—
Beaten:—
and Cloisonné Enamel Cup, by N. and E. Dawson, ix. 127
Tablets, by N. Dawson, iii. 63, viii. 240
Work, by R. Ll. B. Rathbone, xix. 272
Bowls, by the Birmingham Guild of Handicraft, v. 138
Card Tray, by H. B. Bare, xxi. 134
Casket, by H. Maryon and others, xx. 85
—— and Kettle designed by E. Berner, executed by E. Müller, xi. 192
Coal Box, Hanging Lamp, and Plaques, by J. Smithies, xvi. 200, 201
Dishes, designed by J. D. Mackenzie, executed by W. P. Wright, xx. 86
—— &c., design by Mrs. Waterhouse, various executants, xvii. 102
Door Furniture, by C. Emanuel, xviii. 254
Embossed:—
Candlestick by R. Hammel, xvi. 35
Doors, by R. Ll. B. Rathbone, xix. 272, 273

Metal Articles (*continued*) :—
Copper :—
and Enamel Box, by S. C. Curtis, xv. 47
—— —— Casket, by S. C. Curtis, xv. 45
Enamelled Copper and Fine Tin Finger Plates, by Messrs. Neathby & Evans, xxi. 258
Fender, designed by J. B. Mackenzie, executed by R. Hodder, xvii. 106
Fittings to Hall-Door, by T. Morris, xi. 232
Hammered, Panel and Shield, by J. Smithies, viii. 240
—— Tray, by A. Cameron, ix. 280
Handle, by T. Morris, xi. 227
Kettle Stand in Copper and Wrought Iron, by C. F. A. Voysey, i. 235
Panels: for Pianoforte Front, by H. Pepper, iii. 145
—— by F. W. Pomeroy, xv. 86
—— designed by E. Wilson, executed by C. H. L. Emanuel, vii. 225
—— with Limoges Plaque, by R. Hilton, xiv. 283
Plaques (for Newlyn Art Gallery), by J. D. Mackenzie, viii. 44, 45
—— by C. E. Thompson, xvii. 189
Repoussé :—
Afternoon Tea Tray, by C. E. Thompson, xxi. 133
Cigar-box, by E. H. L. Emanuel, vii. 224
Name Plate, by Miss F. Stern, xiii. 194
Panels: by G. Halliday, viii. 172
—— by T. Huson, xx. 53, 54
—— for Overmantel, by J. Smithies, xiv. 284
—— designed by A. H. Mackmurdo, executed by K. Brown, xvi. 189
Tankard in Repoussé Copper and Ivory, by R. Garbe, xv. 50
Sconce, by J. Smithies, xxi. 258
Screen, designed by Mrs. Waterhouse, executed by R. Loader, xvii. 105
Silvered Copper Frame, by Frances Macdonald, xi. 89
Work from Yattendon, viii. 91
Wrought :—
Cigar-boxes, by J. Smithies, xxi. 257
Grate, by N. and E. Spittle, xxi. 256
Iron :—
Bookstand by Students of the Birmingham School of Art, vii. 177
Gas Bracket, designed by A. H. Mackmurdo, xvi. 189
Panel, by H. Pepper, iii. 144

Metal Articles (*continued*) :—
Iron :—
Work (*see* Gardner, J. Starkie), French and Italian at South Kensington, vi. 171–3
Cast Iron :—
Fireplaces designed by C. R. Ashbee, xiv. 253–6
Railings, designs for, by A. H. Smith, xv. 192, 193, xvi. 195
Embossed and Forged Iron :—
Andiron, xxi. 110
Forged Iron :
Door Knocker, xxi. 107
Log-Stand, designed by H.R.H. the Princess of Wales, v. 168
Forged Iron and Brass :—
Fire-grate, Dogs and Fire-irons, by N. Dawson, xiii. 191
Fire-grate, designed by N. Dawson, xviii. 56
Hammered Iron :—
Grill, by C. Green, iii. 62
Wrought Iron :—
Candlestick, designed by M. Hankar, vii. 117
Electric Light Fittings, by H. Pepper, iii. 147
Fire-screen by J. E. Taylor Lane, iii. 62
Fire-screens, by H. Pepper, iii. 146
Gates, designed by H. Belcher, xviii. 261
—— designs for, by T. D. Bryan, xx. 52
—— —— by H. Smith, viii. 234
—— —— by H. A. Smith, xiv. 279
—— and Railings, designed and made at Essex House, xii. 36
—— —— designs for, by J. A. Jones, xx. 262
—— —— —— by G. E. Kruger, xvii. 253
Hanging Electrolier, and Hanging Lantern, designed by H. Powell, xviii. 251
Lamps, designed by H. Powell, xviii. 248
Mirror Frame, Bodart (of Paris), i. 249
Screen, by H. Pepper, iii. 146
—— by T. Taylor, viii. 172
Sign, design for, by Jessie Malcolm, xxi. 267
Work, Old, drawings of, by H. S. Pepper, xii. 248–51
Iron and Copper :—
Grilles, by H. Pepper, iii. 143, 144

Metal Articles (*continued*):—
Iron and Copper:—
Grilles, designed by H. R. Rostron, executed by W. Duke, xvii. 190
Lead:—
Mirror Frame, by Miss Dewar, xv. 280
—— —— by Miss M. A. Pollexfen, xvii. 188
Beaten:—
Mirror Frame, designed and executed by Frances and Margaret Macdonald and J. H. McNair, xi. 234
Pewter:—
Pewter Articles by P. Dubois, xv. 55, 56
Steel:—
Powder Flask, Italian, Sixteenth Century, xxi. 111
and Enamel Casket (with Gold), by A. Fisher, ix. 268
—— —— Christening Casket, by N. and E. Dawson, ix. 126
—— Triptych (Translucent Enamel), by A. Fisher, xi. 51
and Gesso Cabinet, by Miss E. Gere, xiii. 195
and Leather Cabinet, by Miss E. Cowell, xiii. 195
Wrought Steel:—
Fenders, design for, by Harriett Beresford, xiv. 281
—— —— by G. Marples, xi. 259
Fire-screen, by P. Worthington, xxi. 256
Tin:—
Embossed Tin-ware, designed by R. Gross, executed by L. Lichtinger, xvi. 287
Mirror Frame in Pure Tin, Beaten, by Frances MacDonald, xi. 87
Meteyard, Sidney N., Mural Painting in Birmingham Town Hall by, i. 238
Meunier, C., Bas-Reliefs by: *Brickmakers*, xi. 84, *Collier at Work*, 76, *Harvest*, 77, *Industry*, 76
—— —— Drawings by: *Belgian Black Country*, xi. 80, 83, *A Collier: Sunday*, 86, *Colliers in the Pit*, 83; *The Thames*, xx. 119–21
—— —— Painting by: *Colliers going to their Work*, xi. 85
—— —— Sculpture by: Statues, *Le Bûcheron*, xix. 102; *Le Carrier*, x. 128; *Le Débardeur*, xv. 200. Bronze Statuettes: *Dock Labourer*, xi. 79, *The Shingler*, 75
—— —— Studies by: *Cabin Boy* and *Dock Labourer*, xi. 81
—— H., Poster by, viii. 177
Mexico, Sketches in, by M. Menpes, vi. 160, 162–4
Mezzotints by J. Aumonier: *Evening on the South Downs*, xx. 142, (unfinished) *Oxford*, 143, *Village Smithy*, 145
—— by L. Conconi, *La Casa del Mago*, viii. 85
—— by Sir F. S. Haden, *An Early Riser*, x. 249
—— by F. Short, after J. M. W. Turner, *Falls of the Rhine, Schaffhausen*, x. 225, 227, *Macon*, 228, *Moonlight Scene*, iii. 59; *Pastoral*, x. 223
Middleton, Julia C., Silver Tea Set designed by, vi. 43
Mignot, V., Poster by, viii. 176, xii. 198
Millais, Sir John E., Painting by, *Portrait of himself*, vii. iii.
—— —— Sketch of, by C. Keene, xiii. 57
Miller, A., Design for Menu Card by, xix. 273
—— H., Modelled Design for a Wall-Fountain by, xx. 259
Millet, J. F., Painting by, *Clair de Lune*, xvii. 191
Mionet, Poster by, vii. 246
Mirrors (*see* Lead &c.), by A. Fisher, xiv. 199; by Countess F. Gleichen, xiii. 264
Mitchell, A., Home of, at Harrow, Photographs of, xv. 168–74
—— —— Modern English Country House (Bowden Green), designed by, Photographs of, xii. 239–47
—— F., and others, Sundial executed by, xx. 83
Modern House, Designs and Elevations, Exterior and Interior, for, by G. Ll. Morris, vi. 233–7
Mohrbutter, A., Lithograph by, *Man Covering Face with Hand*, xvii. 240
Moira, G., Cartoons by, for the Trocadero Decorations, xii. 227, 228.
—— —— Paintings by: *The Hill Summit*, xii. 224, *The King's Daughter*, 223, *The Orchard Pit*, 238; *Peleas and Melisande*, xvi. 242; *Poem by Rossetti*, xii. 229, *The Silent Voice*, 225, *Victory!* 234, *Portrait of Mrs. Nairs*, 237
—— —— Stained Glass designs by, xii. 231–3
—— —— —— —— Windows, designed by, xviii. 21–4
—— —— Study by, in White Chalk for *The King's Daughter*, xii. 235
—— —— Water-colour by, *A Crusader* (printed in Colours), xii. 222
—— —— and F. Lynn Jenkins, Mural Decorations and Cartoons by, xiv. 22–5, for a Library, 187–91, 244; Panels for Library by, xvi. 271; in the P. & O. Pavilion, Paris Exhibition, xx. 148–56
Monet, Claude, Crayon Sketch by, i. 242
Monochrome Study by Mary Towgood, *Hermione as a Statue*, xiii. 43
Monograms by Gleeson White, v. 188, 190
Moon, Henry G., Pencil Sketch by, i. 176
Moore, A., Crayon Drawing by, iii. 3

Moore, A., Designs for Ivory Plaques for Inlays, iii. 49
—— —— —— —— Mosaic by, xix. 262, 263
—— —— Paintings by: *Blossoms*, iii. 50, *Draped Figure*, 12, *The Dreamers*, 9, *Jasmine*, 4, *A Sofa*, 7, *A Summer Night*, 11, *The Toilet*, 47
—— —— Sketch for the Proscenium of the Queen's Theatre by, iii. 51
—— —— Study of a Head by, iii. 5
—— Esther, Bracket for Electric Light by, ii. 18
Moore, H., Pencil Sketches by, i. 172–5, 186
—— —— Studies of Animals by, xiii. 223–31
Moreau-Nélaton, E. and Mme., Embroidered Silk Borderings and Screen Panel by, xiii. 88
Morgan, W. De, *see* De Morgan
Morikawa, Sobun, Drawing in Colour by, *Bird and Branch*, vi. 50
Morin, L., Design by (for a Pantomime Car), xix. 246
—— —— Illustrations by, *Figaro Illustrée*, xix. 245, 247, 250–2
—— —— Ombres du Chat Noir by, xix. 249, 254
—— —— —— du Musée Grevin by, xix. 248
—— —— Pencil Drawing by, xix. 253
—— —— Portrait of, by J. Cheret, xix. 243
—— —— Sculpture by, *Le Moineau de Lesbie*, xix. 242
Morley, H., Designs for Spoons by, xx. 257
Morren, G., Painting by, *Femme Lisant*, xiii. 272
Morris, Elizabeth, Bellows in Oak and Steel, with Tapestry Panel, by, xix. 134
—— G. Ll., Designs and Elevations, Exterior and Interior, for a Modern House, vi. 233–7
—— T., Book-case by, xxi. 56, Lower Door of the same, with Metal Panel, 59
—— —— Copper Fittings to a Hall Door by, xi. 232
—— —— —— Handle by, xi. 227
—— —— Designs for Cloth Book-bindings by, xv. 41–4
—— —— Fireplace Decoration by, xi. 231
—— —— Lock and Handle Plate by, xxi. 57
—— —— Panel in Hammered Brass by, xxi. 56
—— —— Repoussé Picture Frames by, xxi. 57, 58
—— —— Stained Glass Panel by, xxi. 57
—— —— Stencilled Arras Hangings by, xi. 233
—— W., Arras Tapestry by, ii. 2
—— —— —— —— designed by, iii. 98, 99
—— —— Embroidery designed by, ix. 201
—— —— Garden laid out by, xxi. 35
—— —— Inlaid Piano Case by, 132
—— W. & Co. (*see* Arras Tapestries at Stanmore Hall), Arras Tapestry executed by, v. 133, xii. 205, 207, xv. 99–103
Morrison, R. E., Painting by, *Portrait of Hall Caine*, xiii. 271
Morrow, Albert, Pencil Sketches by, i. 180, 181
Morton, T. C., Painting by, *Valley of Desolation*, x. 55
Mortenden, C., Vase in Royal Copenhagen Porcelain painted by, xiv. 53
Mortuary Chapel and ornament of, designed by Mrs. G. F. Watts, xiv. 235–40
Moru, L., Design for Programme Cover by, x. 242
Mosaic, designs for, by A. Moore, xix. 262, 263
—— Frieze, Cartoons for by Forain, xi. 196–9
—— —— Design for by W. Crane, xvi. 196
—— Panel, designed by J. Powell, xviii. 247
—— Work designed by L. C. Tiffany, xvii. 40, 42
Moss, S. H., Design for Dado Tiles by, xi. 258
Mostyn, T., Painting by (Sketch of), *The Dreamers*, x. 256
Muckley, L. Fairfax-, Drawings, Illustrations, Studies, &c., in Black and White and Monochrome, iv. 144–7, 149
Muhrman, H., Painting by, *The Thames at Kew Bridge*, xiv. 112
Müller, E., Copper Casket and Kettle executed by, xi. 192
—— G., Study of Still Life by, *Flowers*, xix. 52
—— J. W., Reading-room executed by, xvii. 55
—— W. J., Paintings by: *The Chess Players*, ix. 300; *Melancholy Musings*, xii. 269
—— —— Water-colour by, *Heidelberg*, ix. 299
Müller-Breslau, G., Poster by, xi. 58
Mullins, R., Sculpture by: Statue, *Cain*, xxi. 124
Munich, New National Museum at, Hall of the Emperor Maximilian, xxi. 279, 280
Munn, The Misses, Embroidered Banner executed by, xviii. 194
Munsterhjelm, H., Painting by, *Springtime in Finland*, vi. 228
Munthe, G., Designs for Tapestry by, viii. 221–3
—— —— Tapestries designed by, xxi, 191
Muntz, Miss L., Paintings by: *On a Dutch Canal*, xvii. 66, *Mother and Child*, 62
Mura, F., Charcoal Drawings by: *Dredging*, vi. 153, *Gossip*, 157, *On the Memel*, 155, *Shepherdess*, 158, *Street in Whitechapel*, 154

Mural Decorations:—
by F. W. Ladewig, *New Vienna Rathhauskeller*, xvii. 54
by H. Lefler and J. Urban, *New Vienna Rathhauskeller*, xvii. 53
by C. R. Mackintosh, xi. 93, 94
by W. A. Martin, xvi. 128
and Cartoons, by G. Moira and F. Lynn Jenkins, xiv. 22–7, for a Library, 187–90, 241–4
design for, by G. Murray, *Harvest*, xvi. 45
by G. A. Reid, xix. 208, 209
by J. M. Sert, xx. 175
by Mrs. Traquair, xii. 189–91
Cartoon for, by Miss Towgood (two seated figures), xvi. 44
Design (Lunette), by H. Speed, vii. 47

Mural Decorations (*continued*):—
—— Painting, by Miss M. R. Hill Burton, xiii. 48
—— —— by E. Farazijn, xix. 283
—— —— by O. Fischer, xiii. 202, 203
—— —— by H. Hughes-Stanton and T. Hughes, *Joan of Arc Series*, xiii. 44–6
—— —— by P. Verhaert, xix. 282
—— Panels, by F. Brangwyn, xii. 13, 14
Murray, D., Painting by, *Musk Mallows*, vii. 172
—— G., Design for Mural Decoration by, *Harvest*, xvi. 45
Music Covers, Illustrations for, *see* Illustrations
Mutz, H. and R., Pottery-ware by, xx. 129, 130
Muyden, E. Van., Etchings by: *Panthère Noire*, xiv. 60; *Studies of Monkeys*, xv. 20
Myrbach, F. von, Sketches by: *Charing Cross Station*, xix. 200, *Liverpool Harbour*, 204

N

NANCE, R. M., Sketches by, *St. Ives, Cornwall* xiv. 257–62
Napper, H., Book-plate by, ii. 224
Nash, J., Litho-tint by, iii. 19
Neale, G. H., Painting by, *Syrinx*, xiii. 270
Neatby and Evans, Finger Plates in Enamelled Copper and Fine Tin by, xxi. 258
—— —— Music Cabinet by, xxi. 257
—— —— Ottoman in Bass Wood by, xxi. 255
—— —— Screen in Leather and Wood and Enamel by, xxi. 255
Needlework (*see also* **Embroidery**):—
Design, Sketch for, by the British and Irish Spinning, Weaving and Lace School, xx. 78
designed by Heywood Sumner, *Midsummer Night's Dream*, ii. 13
Panel, *Vision of Dante*, designed and executed by W. Crane and Mrs. Crane, ii. 12
Nelson, B., Stained Glass by, xvii. 272
—— H., Book-plates by, vii. 93, 94, viii. 226, xix. 268–70
Netsukes, Japanese illustrations to Gilbertson's article on, ii. 123–7
Neuchâtel, Decoration of the Musée des Beaux-Arts at, by P. Robert, &c., xv. 254–9
New, E. H., Book-plate designed by, ii. 142, iii. 159, v. 39
—— —— Drawings by: *Evesham*, xiv. 87–90, *Porteynon Tower*, ii. 27
—— —— Illustrations by: "Compleat Angler," viii. 123; "The Gipsy Road," iii. xv.; "In the Garden of Peace," x. 140; "Natural History of Selborne," xviii. 218; "The Quest," vi. 255
—— —— Pen-Drawings by: *Market Place, Evesham*, ii. 92, *Norman Staircase, Canterbury*, 105
Newberry, F. H., Book-binding designed by, xx. 118
—— Jessie, Designs for Embroideries (Panels, &c.) by, xii. 47–50, xv. 280
—— Mrs., Embroidered Curtain, Pulpit Fall, &c. by, xix. 235, 237
Newill, Mary L., Designs for Embroidery by, vi. 44
—— —— —— and Cartoons for Stained Glass by, x. 133, xviii. 133, 191
—— —— Drawings and Illustrations by, v. 56, 59, 60
—— —— Embroidered Book-covers by, vii. 178, ix. 278
—— —— —— Panel (Centre of a Reredos), designed and worked by, v. 63
—— —— —— —— Designed and partly worked by, xviii. 190
—— —— Studies by: *Drapery*, v. 64, *A Head*, 65, of *Ilex Trees*, 57–8, of *Yew Trees*, 59
Newlyn, Sketches of, by F. Richards, v. 175–80
Newspaper Cover, Design for, by A. Rizzi, xvii. 132
Newton, E., Houses designed by, exterior and interior, xiii. 171–8
—— —— —— Country and Suburban, designed by, xviii. 158–61, 163–4
—— P. E., Public Library designed by, iv. 155
Nicholson, W., Coloured Prints by: *Alphabet*, xii. 181, 182, *Archery*, 178, *Boating*, ib., *H.M. the Queen*, 177, *The Topers*, 182
—— —— Drawings by: *Bull-dog, from* "Square Book of Animals," xviii. 218, *Cecil Rhodes, from* "Twelve Portraits," 219
—— —— Portrait Study of, by J. Pryde, xii. 179
—— —— Woodcut by, *The Cabriolet* (printed in Colours), xii. 37
Niedermoser, M., Interior decorated by, xxi. 121
Nielsen, E., Painting by, *The Blind Girl*, xv. 138
Niemeyer, A., Painting by, *Glückspilze*, xvii. 182
Niermans, Damon and Collin, Decorations by, at the Brasserie Pousset, Paris, xv. 198, 199
Nilson, E., Cloth Book-cover designed by, iv. 21
Niven and Wigglesworth, House designed by, xx. 97
Noble, R., Painting by, *November Evening*, vii. 176
Nocq, H., Jewellery by, x. 126
Norris, G., Casket by, xv. 48
—— H. B., Designs for Silver Spoons and Utensils by, xvii. 259
Northampton Institute, Artistic Crafts Department, Challenge Shield executed by, xviii. 132
Novack, H., Reading-room designed by, xvii. 55

O

OAKLEY, H. C., Design for Door-knocker, Fire-dog, and Metal-work by, viii. 233, 234
O'Brien, J., Charcoal Drawing by, *Moonlight on the Thames*, xxi. 201

Obrist, H., Embroideries designed by, ix. 98–105
—— —— Sculpture by, part of a Fountain, *Startled Nymphs*, ix. 149
Oil Sketches: by Alfred Hartley, i. 183; by Arthur Lemon, i. 182, 183
Olbrich, Prof. J. M., Interiors designed by, xxi. 120, 122
—— —— Poster (part of) designed by, xvi. 30
—— —— Room designed by, xxi. 47
—— —— Showcase designed by, xxi. 49.
Olde, H. Etchings by, *Portrait Studies of Claus Groth* and of *Friedrich Nietzsche*, xxi. 63
—— —— Painting by, *The Reapers*, xxi. 64
—— —— Water-colour by, *Portrait of Claus Groth*, xxi. 65
Oldfield, J. R., Pastel drawing by, *Moonrise*, ii. 83
Olsson, J., Painting by, *Winter Landscape*, xvii. 117
Ombres du Chat Noir (Carnaval de Venise), by L. Morin, xix. 249, 254
—— du Musée Grevin, by L. Morin, xix. 248
Onions, Martha A., Bas-Relief Memorial Tablet by, vi. 47
—— —— Model in Plaster by, *Bust of Veiled Woman Praying*, x. 133
Opalescent, Clear and Tinted Glass, Window and Screen in, by H. Thomson, xiii. 16
Orchardson, W. Q., Drawing by, *Dancer*, iii. 92
Orlik, E., Chalk Drawings by, xx. 160, 164
—— —— Chromo-Xylograph by, *The Seamstress*, xx. *facing* 163
—— —— Etchings by, xx. 159, 165
—— —— Pencil Drawing, by xx. 163
—— —— Sketch by, *Market at Lemberg*, xix. 201
Orr, M. S., Cartoon for Stained Glass by, xix. 234
Orrinsmith, Ruth, Wood-carvings by, xi. 266
Osborne, W., Painting by, *Portrait of Sir W. Moffett*, x. 257
Ospovat, H., Book-plates by, x. 111, 112
—— —— Chalk Drawing from Life, Movement Study, v. 108
—— —— Sketch of Memorial Tablet by G. Frampton (printed in Colours), xvii. 105
O'Sullivan, H. Stationery Case executed by, xi. 109
Ottaway, C., Trowel and Bag partly executed by, ix. 125.
Ouless, W. W., Painting by, *Portrait of Judge Lloyd*, v. 120
Overmantel with Brasswork, designed by W. A. S. Benson, v. 134
Overnell, T. J. Book-plate by, viii. 224
—— —— Programme Cover by, viii. 224
Owen, W., Village Architecture by, x. 181, 182

P

Page, T., Cabinet executed by, xvii. 106
—— —— Music Cabinet made by, xx. 77
Painted Church Banner by P. Marriott, xiv. 275
Painted Enamel by E. Kirkpatrick, xv. 46
—— Frieze by Ellen M. Steadman and Katherine Rayment, xiv. 195
—— —— Scheme for, by F. W. Bedford, ii. 25
—— Panel, by Edith Calvert, *St. Cecilia*, xiii. 186
—— —— Design for by D. G. Crockett, xi. 258
—— Screen, by A. Anderson, *Night Dew and Sun Rays*, xii. 275
—— —— by Amy Sawyer, ii. 25
—— Tapestry, by E. G. Reuter, xiv. 63
Paintings in Oils:—
by A. G. Ackerman, *A Path through Trees*, xix. 120
by J. W. Alexander: *The Divan*, xx. 70, *The Mirror*, 71, *Peonies*, 75, *Portrait of a Child*, 73, *Portrait of a Girl*, 72; *Portrait of a Lady*, xiii. 249, *another*, 251; *Portrait of Mr. Mosenthal*, xx. 76, *The Reader*, 74
by E. Aman-Jean: *Jeanne d'Arc*, viii. 201, *La Jeune Fille au Paon*, 200, *Portrait of Mme. Aman-Jean*, 196, *Portrait of Mme. Téry*, 203, *Portrait of M. Dampt*, 198, *Portrait of Mlle. C. J. de la Verrière*, 199, *Seule*, 17; *Vénitiennes*, xvii. 24
by F. Appleyard, Awarded Turner Gold Medal of R.A., *Incoming Tide*, xix. 123
by F. A. W. E. Armstrong, *Temple Tower, Bristol*, vi. 245
by J. Aumonier: *On the South Downs*, x. 146, *Sheep-washing*, 147, *Sunday Evening*, 147, *A Sussex Hayfield*, 144
by W. Bader, *Heimkehrender Eremit*, xix. 62
by A. Baertsoen: *Devant l'Église, Flandre*, xiv. 230, *En Ville Flamande, Le Soir*, 229; *Fritz Thaulow and his Children*, viii. 20; *L'Impasse: Walcheren*, xvi. 66; *Petite Cour, Flandre*, xiv. 232; *Soir en Province*, xiii. 274; *Vielles Maisons, Nuage Blanc*, xiv. 234
by C. Balestrini, *Abele*, xi. 57
by C. Bantzer, *Beim Tanz—Hessische Bauern*, xix. 65
by K. Bantzer, *Going Home through the Fields*, xx. 126
by H. von Bartels, *Die Frau des Fischers*, xi. 185
by Jeanna Bauck: *Portrait of Countess Pocci*, xiii. 94, *The Sedge Song*, 96
by L. Bazzaro, *Pace ai Naufraghi*, xi. 56
by Cecilia Beaux: *The Dreamer*, xvii. 217; *Ernesta*: from a catalogue, xv. 208; *A New England Woman*, xvii. 219, Portraits: *Cynthia*, 222, *Ernesta and her little Brother*, 220, *Mother and Son* 216, *Rev. Dr. Grier*, 221, *Sita and Sarita*, 215
by B. Becker, *Toskanische Landschaft*, xvii. 182
by P. Behrens, *Die Traner*, xxi. 241
by F. M. Bennett, awarded R.A. Gold Medal, *Death of Ladas*, xix. 121
by R. Bergh: *My Wife*, xii. 39; *Portrait of Mrs. F.*, xviii. 142

Paintings (*continued*):—
by H. Bernardelli, *A Martyr*, xiii. 55, *Trouble, ib.*
by P. Bertieri, *La Mort, Consolatrice des Misères Humaines*, xxi. 273
by A. Beyer, *Portrait of a Lady*, xix. 64
by A. Birkenruth, *The Promise of Sleep* (printed in Colours), xiv. 226
by J. E. Blanche: Portraits: *J. Chéret*, xvii. 11, *Fritz Thaulow and his Children*, viii. 19
by Th. de Bock, *Berkenlaan*, xix. 119, *Landscape*, 120
by A. Bœcklin: *Flora*, vii. 75, *The Hermit Fiddler*, 71, *The Isle of the Dead*, 70, *The Spring in the Hollow*, 68, *Summertime*, 69
by O. Björck, *Portrait of Prince Eugen of Sweden and Norway*, x. 262
by H. Borchardt, *An der Thür*, xvii. 181
by C. Bourget, *Le Commerce et la Navigation*, xvi. 284
by G. H. Boughton: *Girls Nutting*, xviii. 93; *Rosemary*, viii. 39
by Boutet de Monvel: *La Conférence*, xi. 63; *Portraits of Children*, v. 163, *Salome*, 165
by E. Bracht, *Pappeln im Wind*, xix. 63
by F. Bramley, *Gossip*, xvi. 230
by F. Brangwyn: *The Adoration of the Magi*, xii. 3, *Blood of the Grape*, 12; *Limehouse*, xvi. 234; *The Orange Market*, xii. 17, *St. Simon Stylites*, 8, *The Scoffers*, 19, *Shade* 4, *The Sweetmeat Seller* (printed in Colours), 2
by G. H. Breitner, *Winter in Amsterdam*, xiv. 117
by Mme. V. Breton, *The Mistletoe*, xii. 271
by E. F. Brewtnall, *The Heath*, xviii. 92
by L. Brooke, *Portrait of J. M. Barrie*, x. 187
by A. Brown: *The Drinking Pool*, xx. 214, *The Hayfield*, 215, *The Herald of Night*, 212, *Homeward*, 213, *Labourers*, 216
by F. Brownell, *Man in Grey*, xx. 132
by P. Buckman, *Frolic*, vii. 241
by W. Bukovac, A Study: *Semi-nude seated Woman*, xii. 268
by Ethel K. Burgess, *On the Quay*, xx. 191, *Yorkshire Fisher Boy, ib.*
by Miss M. R. Hill-Burton, *Sweet Shop*, viii. 41
by D. Y. Cameron, *The Bridge*, xvii. 179
by Carlos Lefévre, *Lever de Lune en Sologne*, viii. 103
by S. Carmichael, *An Old Scotch Woman*, xii. 192
by E. Carrière: *Mother and Child*, viii. 137, *Motherly Cares*, 136, *Portrait of Alphonse Daudet*, 139, *Portrait of the late Edmond de Goncourt*, 134, *Portrait of M. Gabriel Séailles and Child*, 141; *Portrait of Verlaine*, xiv. 123; *Woman and Child*, viii. 135
by P. Chabas, *Dernier Rayon*, viii. 101

Paintings (*continued*):—
by F. E. Challener, *The Singing Lesson*, xx. 132
by W. M. Chase: *For the Little One*, xxi. 150, "*Portrait of my Mother*," 152, *Portrait of Mr. Rittenberg*, 155, *Ring Toss*, 153
by P. de Chavannes: *Le Débarquement des Saintes-Maries*, xviii. 12; *L'Espérance*, iv. 175; *La Fantaisie*, xviii. 19; *Marseille*, iv. 170; *Marseille, Colonie Grecque*, xviii. 18, *La Peche*, 13; *Le Recueillement*, iv. 179, *Solitude*, 173; *La Vigilance*, xviii. 17
by G. Chester: *Cornfield, Oxfordshire*, xi. 104, *Glade in the New Forest*, 102, *In the Valley of the Arun*, 101, *Springtime, Sussex*, 105, *Still Water Runs Deep*, 103
by J. E. Christie, *Vanity Fair*, xi. 121
by J. Clark: *Adoration of the Magi*, xiv. 159, *The Fountain*, 155, *The Heir*, 157, *A Nazarene Mother*, 154, *Portrait of J. O. Fairlie*, 160, *The Ten Virgins*, 153
by E. Claus: *La Barrière*, xvii. 146, *Façade Ensoleillée*, 152; *Ferme de Zuid-Beveland*, xiii. 274; *Ferme en Zuid-Beveland* (printed in Colours), xvii. 142, *A l'Ombre*, 144; *Le Passage des Vaches*, xxi. 135; *Ponton d'Afsné*, xvii. 150, *Quai à Veere*, 151, *Retour du Marché*, 149, *Sarcleuses de Lin*, 155, *La Vielle Lys*, 157, *Le Village de Deurle*, 151
by G. Clausen: *The End of a Winter's Day*, v. 8, *Evening Song*, 4; *Going to Work*, xvi. 239; *High Mass at a Fishing Village on the Zuyder Zee*, v. 2, *La Pensée*, 7, *The Mowers*, 5; *A Village Maiden*, xvi. 270; *Old Woodman*, v. 3
by P. J. Clays, *Night on the Scheldt*, xx. 123
by L. Conconi: *La Casa del Mago*, viii. 86, *Confidenze*, 89, *Motivs Medievale*, 90
by C. Conder, *Summer Afternoon*, ix. 287
by Lydia Cooper (Mr. Bate's Studio), *A Lonely Tract*, vii. 226
by A. S. Cope, *Portrait of Rev. W. Rogers*, v. 118
by Corot, *Meadow and River*, xvi. 266
by C. Cottet: *Au Pays de la Mer: triptych*, xv. 227, Sketch for centre panel of the same (printed in Colours), 226, (Sketch for) *A Brittany Funeral*, 233; *Deuil*, ix. 290; *Deuil*, xvii. 13; *Femmes Fellah: Cimetière d'Assouan*, xv. 238; *Gens d'Ouessant veillant un Enfant Mort*, xvii. 17; *Marché aux Huiles à Assiout*, xv. 231; *Moonlight Night*, ix. 289; *Nuit de la Saint-Jean île d'Ouessant*, xx. 275; *Petits Marchands de Dattes à Luxor*, xv. 255, *Rayons du Soir: Port de Camaret*, 236, *Vielle Aveugle*, 232, *Vieux Cheval sur la Lande: Bretagne*, 239
by J. Crawhall: *The Aviary*, iii. 170, *Barb Horse in Stable*, 167; *The Black Cock*, xiv. 109; *A Bull Fight*, iii. 169

Paintings (*continued*):—
by A. Dauchez, *Le Marécage*, xvii. 21
by G. de Ferre: *L'Amoureuse du Mal*, xii. 99, *La Fille de Léda*, 100
by M. de Maria, *Les Cyprès de la Villa Massimo à Rome*, xvii. 205
by Mrs. de Morgan: *Boreas and Orithyia*, xix. 231, *Earthbound*, 228, *Flora* (printed in Colours), 225, *Ithuriel*, 229, *Luna* (printed in Colours), 220, *Mercy and Truth*, *etc.*, 230
by A. de Riquer: *The Annunciation*, xix. 181, Panels: *Girls' Figures*, 182, *St. Elizabeth of Hungary*, 185
by Diaz, *Turkish Children*, xvi. 270
by Didier-Pouget: *Les Bruyères: Effet du Matin*, xxi. 247; *La Lande aux Bruyères*, viii. 105; *Le Matin: Bruyères en Fleurs*, xxi. 253, *La Vallée de l'Aumance*, 250; *Vallée de la Creuse: Derniers Rayons*, xvii. 14; *Wooded Landscape* (printed in Colours), xxi. 251
by A. Dixon, *The King's Garden*, xx. 188
by W. J. Donne, *Portrait of a Lady*, vii. 40
by T. M. Dow: *An Apennine Valley*, xi. 188; *A Corner of Tangier*, x. 151, *The Enchanted Wood*, 147, *Ève* (unfinished), 144, *The Herald of Morn*, 153, *In the Fields: Morocco*, 152; *The Kelpie*, v. 23; *Peony Roses*, x. 150
by H. J. Draper, *The Sea Maiden*, iii. 162, Studies for, 163, 164
by H. Duhem: *Humble Jardin*, xix. 94; *Le Salut*, xvii. 12; *Troupeau dans la Dune*, xvi. 65
by Mme. Marie Duhem, *Soirs de Pâques*, xvii. 13
by H. Dumont, *Flowers*, xix. 195
by J. Duncan: *Bacchanalian Procession*, x. 100, *Orpheus*, 101, *The Taking of Excalibur*, 99
by A. East: *After the Storm*, vii. 137, *Autumn Afternoon*, 132, *Autumn Morning*, 140, *The Lonely Road*, 139; *The Monk's Pool*, xvi. 233; *October Glow*, vii. 139; *A Passing Storm*, xxi. 260; *Scene in Ceylon*, vii. 135, *Street in Kioto*, 138
by O. Eckmann, *Solitude*, iv. 24
by A. Edelfelt, *Girls Launching a Boat*, vi. 230
by G. S. Elgood, *Gardens*, v. 51–5, xiii. 108–11, xix. 124–6
by J. Engelhart, *Sleep*, xvi. 38
by W. Estall: *Autumn*, xii. 74, *The Homestead*, 75, *A Pastoral*, 77
by H. Evenepoel, *Espagnol à Paris*, xix. 280
by Fantin-Latour: *Baigneuses*, xvii. 10; *Portrait of Edouard Manet*, xxi. 227
by H. G. Fell: *March* (printed in Colours), xiii. 72; *Music*, ii. 165

Paintings (*continued*):—
by A. Fenyes, *La Famille*, xxi. 134
by G. Fjaestad: *A Fir Forest*, xvii. 59, *Study of Trees in Winter*, 58, *A Winter Night*, 57
by Stanhope A. Forbes, *The Old Bridge*, xviii. 25
by Mrs. (Elizabeth) Stanhope Forbes: *The Edge of the Wood*, iv. 189, *Jean, Jeanne, et Jeannette*, 192, *Moorland Princesses*, 191; *Will o' the Wisp*, xx. 183
by R. Fowler: *Coming of Apollo*, ix. 91, *Coming Night*, 94, *Enchanted Glade*, 94, *Startled*, 93, *The Streamlet*, 97, *Under the Hollow-hung Ocean Green*, 90, *Voice of Spring*, 84
by E. P. Fox, *Portrait of a Little Girl*, ix. 71
by P. Fragiacomo: *Aprile*, xviii. 8, *Calima Crepuscolare*, 11, *La Campana della Sera*, 7, *Piazza di S. Marco* (printed in Colour), 9, *Un Saluto*, 3, *Silenzio* (printed in Colours), 5, *Tramonto Triste*, 7, *Tristezza*, 4
by L. Frédéric, *Le Printemps*, xiii. 273
by P. French, *Landscape*, xx. 115
by A. H. Fullwood, *The Old Whaling Station*, xviii. 291
by C. W. Furse, *Portrait of Hon. and Rev. A. T. Lyttelton*, vi. 215
by Gainsborough, *Orpin, the Parish Clerk from* "Thomas Gainsborough," xii. 281
by A. Gallén, (Decorative) *Samposförsvarare*, x. 61
by E. Ganz, *A Belgian Grenadier*, xx. 276
by H. Garlick: *Darby and Joan: Horses*, xvi. 59; *the same*, xv. 197
by N. Garstin: *Near Tangier*, xi. 181, and *Tangier*, 182
by P. W. Gibbs, *A Moorland*, iv. 153
by E. Gioja, *The Four Seasons*, xxi. 274–7
by T. C. Gotch: *Alleluia*, xiii. 79, *The Child Enthroned*, 75, *Death the Bride*, 74, *The Golden Dream*, 73; *My Crown and Sceptre*, xx. 190; *The Story of the Money-Pig*, xiii. 77, *'Twixt Life and Death*, 78
by J. Gouneloos, *Mauvais Jours*, xv. 201
by E. Grasset: *L'Étude*, iv. 48, *Lady Macbeth*, ib., *Portrait of Himself*, 37
by E. W. Grier: Portraits: *of a Lady*, xviii. 209, *of Sir W. Meredith*, 210
by M. Greiffenhagen: *The Annunciation: from a Catalogue*, v. 209; *An Idyll*, iii. 34; *Judgment of Paris*, ix. 234, *The Mermaid*, 240, *Dorothy and Angela Rider Haggard*, 235; Portraits: *of Lady in Fur-edged Cloak*, 239, *of a Little Boy*, 236, *of Miss Mamie Bowles*, 241, *of Miss Nannie Gibson*, 243, *of Miss Stanley Wilson*, 242; *of Miss Sybil Waller*, xvii. 118; *of Mrs. Greiffenhagen*, ix. 237

Paintings (*continued*):—
by N. Grigoresco: *Gallician Jew*, xv. 118, *A Normandy Cottage*, 116, *Roumanian Hay Cart*, 121, *Roumanian Herdman*, 120, *Roumanian Peasant Girl*, 118, *The Seamstress*, 115, *The Storming of Smârdan*, 119, *A Yoke of Oxen, Roumania*, 117
by J. Guthrie: Portraits: *of Miss Hamilton*, v. 113; *of Mrs. Watson*, xvii. 120; *of Prof. Jack*, xiv. 110
by H. von Habermann, *Herodias*, xi. 183
by A. Hacker, *The Drone*, xvi. 236
by G. C. Haité, *On the Ice*, viii. 38
by P. Halonen: *Girls in Wood*, vi. 231; *Mot Fienden*, x. 63
by A. J. Hanson: *Pacific Beaches*, xv. 197; *Unmoored Cloud Galleons*, xviii. 291
by R. Harris: *Portraits of Mrs. C. E. L. Porteus and her Children*, xix. 68, *Portrait Study: Old Man's Head*, 60, *Young Canada*, 66
by A. Hartley, *The Belated Flock*, xvi. 265
by Miss W. D. Hawley, *Scouring*, xvii. 65
by T. T. Heinf, *A Dream*, iv. 29
by J. J. Henner: *Le Christ Mort*, xviii, 81, *La Liseuse*, 79, *La Madeleine*, 83
by G. Henry: *The Feather Boa*, ix. 141, *Mushroom Gatherer*, 143; *Nell*, vii. 115; *The Straw Hat*, ix. 144
by J. L. Henry, *Boulogne Harbour*, iv. 73
by L. Herterich, *Sommerabend*, x. 57
by H. von Heyden, *Kampf, Fowls*, xvii. 183
by H. Heyerdahl, *Two Sisters*, xiii. 198
by Dora Hitz, *Mother and Child*, xi. 271, *Mother's Love*, 270, *Portrait of a Child*, 272
by R. Hœlscher, *Der Dorfschulze*, xix. 65
by L. V. Hoffmann: *Bathing*, iv. 26, *On the Sea-Shore*, 28
by E. A. Hornel: *The Geisha*, ix. 208, *The Lotus Flower*, 209
by L. Horowitz: Portraits: *of H.I.M. the Emperor of Austria*, x. 59, *of Girl, seated*, 58, *of a Lady, standing*, 60
by R. Jack, *Portrait of the Countess of Stamford*, xvii. 114
by A. Jank, *Eiserne Wehr*, xvii. 183
by R. Janssens, *Vielle Cour*, xix. 60, *Le Vieux Logis*, 61
by E. B. Johnson: *Evangeline finding Gabriel*, xiii. 10, *The Message of Peace*, 11; Portraits: *of Himself*, 3, *of Miss M. Dockerill*, 8, *A Salvation Army Shelter*, 9
by J. Humphreys-Johnston, *Portrait of his Mother*, xiii. 250
by Sir E. Burne-Jones: *The Feast of Perseus*, xvi. 181, *Love Disguised as Reason*, 180, *The Merciful Knight*, 176, *Pan and Psyche*, 179, *Perseus and the Graiæ*, 175; *Portrait of a Boy, P. Wyndham*, vii. 236; *The Rock of Doom (Andromeda)*, xvi. 177, *The Wine of Circe*, 182

Paintings (*continued*):—
by Kaeziang: *A Good Friday Vision*, xvi. 209, *The Ruined Convent*, 208
by Count L. von Kalckreuth: *Portrait of a Little Boy*, xx. 122, *Portrait of a Little Girl*, 125
by F. Khnopff: *An Angel Meeting with Animalism*, ii. 202; *L'Étang de Menil* (printed in Colours), xiii. 2; *Landscape*, ii. 204; *L'Offrande*, viii. 48
by G. Klimt, *Portrait of Girl in White*, xvi. 37
by Prof. Max Koner, *Portrait of H.I.M. the Emperor William II.*, xii. 267
by Prof. Kronberg, *Portrait of an Elderly Gentleman*, xviii. 141
by T. S. Kroyer, *Portrait of Himself*, xv. 139
by G. Kuehl, *Dresden in Winter*, xx. 127
by M. Kurzweil, *Portrait of his Wife*, xvii. 131
by K. Langhammer, *Landscape*, xix. 279
by K. Larsen, *St. Hans' Eve*, xv. 138
by C. Larsson, *Portrait: Master Laurin*, xvi. 206
by P. László: *Portrait of a Boy*, xvi. 132, *Portrait: Daniela*, 131, *Portrait Sketch*, 130
by H. H. La Thangue: *Boat-building Yard*, ix. 171, *By the Duck Pond*, 175, *Gathering Watercress*, 173, *Gleaners* (unfinished), 172, *In a Cottage: Nightfall*, 162, *In the Orchard*, 176, *The Last Furrow*, 167, *A Little Holding*, 165; *Love in the Harvest Field*, xvi. 231; *Under the Apple Trees*, ix. 164, *The Woodman*, 168, *The Yeoman*, 163
by G. La Touche: *La Barque, Bretagne*, xvi. 85, *Le Jet d'Eau*, 88, *Le Potiron*, 83, *Portrait of Puvis de Chavannes*, 87; *Les Sonneurs*, xvii. 9
by C. Laurenti, *Nymphea*, xvii. 201
by J. Lavery: *Girl in White*, v. 113, *Lady in Black*, 123; *The Regatta*, xvii. 116; *White Feathers*, xx. 189
by Prof. Legros, *Ferme en Bourgogne*, ix. 286
by W. Leibl: *Bavarian Peasant Girl*, xviii. 168, *Dachauer Bäuerinnen*, 172, *Frauen in der Kirche*, 165, *In the Kitchen*, 164, *The Last Penny*, 169, *Portrait of an Old Peasant*, 166, *The Two Poachers*, 171, *Village Politicians*, 163
by Sir F. Leighton, *Venus Disrobing*, vi. 127
by W. Leistikow: *Sea-scape*, xx. 57; *Woods and Lake*, xi. 126
by M. Lenz, *A Day Dream*, xvii. 129
by Le Sidaner: *Coin de Bruges*, xvi. 66; *Tendresse*, xvii. 16
by L. Lévy-Dhurmer: *Les Bergers*, x. 3; *L'Éden, three panels*, xvii. 15; *Fêtes de Cérès*, x. 4, *Fille à la Médaille*, 5, *Il était une fois une Princesse*, 7, *Mars* (printed in Colour), 9, *Maternité*, 8, *Nocturne*, 2; *Notre Dame de Penmarch*, viii. 107
by M. Liebermann, *Old Peasant*, vii. 187
by M. P. Lindner, *Dordrecht*, xvi. 232

Paintings (*continued*) :—
by B. Liljefors, *The Eagles*, xii. 42
(Decorative) by Sir J. D. Linton, and Studies for the same, *Boccaccio: The opening scene in the "Decamerone,"* xx. 243–5, 247, 248
by W. Lister-Lister: *The Crossing, Hunter River, N.S.W.*, xviii. 290; *The Last Gleam*, xv. 198; *Pacific Beaches*, xvi. 59
by E. Lomont: *Femme à sa Toilette*, viii. 104; *Portrait de ma Mère*, xvii. 24
by S. Long, *The Spirit of the Plains*, xiii. 269
by J. Longstaff, *Portrait of Girl in Hat*, ix. 70
by J. S. Lucas: *Portrait of Col. H. H Roberts*, v. 121; *Surprised*, xviii. 98
by F. Luigini, *Femme Hollandaise et son Enfant*, xvi. 282
by Mary McCrossan, *Fishing Boats*, xxi. 60, *Herring Boats*, 61
by F. M. McCubbin, *In the Bush*, ix. 69
by R. Macgregor, *Floating*, vii. 175
by Bessie Macnicol, *The Goose Girl*, xx. 182
by E. Manet: *Le Bon Bock*, xxi. 229, *Les Bulles de Savon*, 234, *Le Buveurd 'Eau*, 235, *Les Canotiers*, 228, *La Femme au Cérises*, 232, *La Femme au Perroquet*, 231, *La Joueuse de Guitare*, 233; *La Serre*, x. 137; *Le Torrero Mort*, xxi. 236
by W. W. Manning, *On the Medway*, vii. 48
by E. Marché, *Le Soir*, viii. 102
by P. Marcius-Simons, *The Stumbling Block*, xiii. 248
by Mlle. M. A. Marcotte, *Un Vieux*, xx. 184
by F. Margotti, *I Sonni di Gesù*, xxi. 61
by J. Maris: *The Drawbridge*, xvi. 269; *Souvenir of Dordrecht*, xviii. 230, *The Two Mills*, 233, *View of a Town*, 239, *Weeping Tower, Amsterdam*, xvi. 269
by L. Márold, *The Boudoir*, xviii. 66
by D. Martin, *By the Summer Sea*, xi. 184
by H. Martin, *Sérénité*, xvii. 21
by G. Martinetti: *Holy Family*, xv. 140; *S. Francesca Romana*, ix. 293
by F. Melchers: *Barges*, xvii. 88, *Children at a Shop-window*, 86, *Dimanche*, 85, *House by Canal, Trees, Steeple and Reflections*, 87, *Roze, Roze Meie*, 87, *Vie Simple* (five panels), 86
by D. M. Meldrum, *Welcome News*, xix. 211
by R. Ménard: *Harmonie du Soir*, xvii. 23; *Portrait of C. Cottet*, xv. 228
by G. Mentessi: *Visione Triste*, xvii. 201; *Visions*, xi. 128, 129
by C. Meunier, *Colliers Going to their Work*, xi. 85
by Sir J. E. Millais, *Portrait of Himself*, viii. 111
by J. F. Millet, *Clair de Lune*, xvii. 191

Paintings (*continued*):—
by G. E. Moira: *The Hill Summit*, xii. 224, *The King's Daughter*, 223, *The Orchard Pit*, 238; *Peleas and Melisande*, xvi. 242; *Poem by Rossetti*, xii. 229, *Portrait of Mrs. Nairs*, 237, *The Silent Voice*, 225, *Victory!*, 234
by A. Moore: *Blossoms*, iii. 50, *Draped Figure*, 12, *The Dreamers*, 9, *Jasmine*, 4, *A Sofa*, 7, *A Summer Night*, 11, *The Toilet*, 47
by G. Morren, *Femme Lisant*, xiii. 272
by R. E. Morrison, *Portrait of Hall Caine*, xiii. 271
by T. C. Morton, *Valley of Desolation*, x. 55
by T. Mostyn (sketch of), *The Dreamers*, x. 256
by H. Muhrman, *The Thames at Kew Bridge*, xiv. 112
by W. J. Müller: *Melancholy Musings*, xii. 269; *The Chess Players*, ix. 300
by H. Munsterhjelm, *Springtime in Finland*, vi. 228
by Miss L. Muntz: *Mother and Child*, xvii. 62, *On a Dutch Canal*, 66
Mural, in Birmingham Town Hall, i. 238, 239
by D. Murray, *Musk Mallows*, vii. 172
by G. H. Neale, *Syrinx*, xiii. 270
by E. Nielsen, *The Blind Girl*, xv. 138
by A. Niemeyer, *Glückspilze*, xvii. 182
by R. Noble, *November Evening*, vii. 176
by H. Olde, *The Reapers*, xxi. 64
by J. Olsson, *Winter Landscape*, xvii. 117
by W. Osborne, *Portrait of Sir T. Moffett*, x. 257
by W. W. Ouless, *Portrait of Judge Lloyd*, v. 120
by S. Park: *A Gipsy Maid*, vi. 183; *Daffodils*, xi. 189; *Peasant Girl*, v. 112
by E. Patry, *Lady in Georgian Dress*, vii. 240
by R. Peacock: *At a City's Gate*, xxi. 9, *Die Falsche* (printed in Colours), 2, *Don Quixote and Sancho Panza*, 3; Portraits: *"Bunny,"* 7, *Daisy, daughter of Edwin Tate*, 15, *Ethel*, 8, *Georgette, daughter of George Mosenthal*, 6, *Hope, daughter of R. E. Prothero*, 10, *The Sisters*, 5, *Sybil, daughter of G. F. Scott*, 4
by C. S. Pearce, *A Cloud*, xii. 269
by A. Pepino, *Portrait of a Girl*, xvii. 134
by A. D. Peppercorn: *Evening*, xxi. 77, *Evening on the Common*, 76, *The Ferry*, 81; *The Harbour*, xvi. 266; *The Lake*, xxi. 78, *A Misty Morning*, 81, *The Pool*, 82, *A Stormy Day*, 83, *The Village*, 79, *Yarmouth, Isle of Wight*, 85
by W. L. Picknell, *La Route de Nice*, viii. 108
by F. Piet, *Marché à Middelburg*, xvii. 275
by M. Pietschmann: *Adam and Eve*, xii. 270; *A Summer Evening*, xvii. 134

Paintings (*continued*) :—
by G. J. Pinwell : (unfinished) *A Danish Legend*, xviii. 98, *The Enchanted Prince*, 99
by G. Pirie, *Puppies*, xi. 191
by H. Pleuer, *Twilight at Stuttgart Railway Station*, xiii. 201
by E. J. Poynter, *The Catapult*, vii. 13, *Idle Tears*, vii. 2, *Portrait of Himself*, vii. 3
by G. Previati, *Virgin and Child*, xvii. 198
by A. Priestman, *The Swamp*, xvi. 228
by B. Priestman : *Buttercup Bloom*, xvi. 228 ; *Captured*, xiv. 85, *Cart Crossing Ford* (printed in Colours), 76, *Cutting Worsels*, 86, *Hazy Day : Rochester River*, 81 ; *Homewards*, xx. 188 ; *Meadowlands*, xiv. 80, *The Old Chalk Pit*, 78, *On the South Coast*, 82 ; *The Potato Crop*, vi. 219 ; *Towing Home*, xiv. 81, *Waiting for the Ferry*, 77
by R. Prinet, *Femme à la Rose*, xvii. 22
by Prince Eugen of Sweden : *At the Edge of the Wood*, xii. 163, *The Cloud*, 164, *The Old Castle*, 167, *A Summer Night in Sweden*, 165
by C. Pugliese-Levi : *La Marcita*, viii. 180, *Suona la Messa*, 179
by G. A. Reid, *A Story*, xix. 210
by O. Reiniger, *A Brook in Winter*, xiii. 200, *A Thaw*, 201
by F. Richards, *Hamlet*, iv. 66
by W. Rimington, *Fortezza Sarzana*, x. 185
by L. A. Ring, *The Painter*, xv. 139
by W. Ritter : *Early Spring at Goppeln*, xv. 203, *Pond in the Fields*, 202
by T. Roberts, *The Golden Fleece*, xiii. 268
by Cayley Robinson, *A Winter's Evening*, xix. 46, Study for the same, 47
by Mlle. O. Roederstein, *Les Trois Frères*, xv. 57
by Baron A. Rosenkilde, *Noel* (printed in Colours), xii. 142
by W. Rothenstein : *Coster Girls*, iv. 71 ; *Souvenir of Scarborough*, iii. 61
by Mrs. Jopling-Rowe, *Portrait of Miss Marion Terry*, vii. 43
by Royal Academy Students, ii. 136, 137
by F. Rumpler : *Hungarian Village Evening*, xii. 53, *My Mother*, 51, *Near Tachau*, 52
by S. Rusiñol : *Bishop's Palace, Granada*, xviii. 200, *Cloister, Tarragona*, 198, *Sultana's Court, Granada*, 199
by Th. Van Rysselberghe, *Fillette*, xiii. 275
by Anna Sahlsten, *Man Seated*, vi. 232
by J. Salvana, *Trees of the Forest*, xvi. 61
by J. S. Sargent : *Carmencita*, xix. 115, *Carnation, Lily, Lily, Rose*, 117, Oil Study for the same, 116, *Egyptian Girl*, 114, *Javanese Dancer*, ib. ; Portraits : *of Colonel Ian Hamilton*, xix. 2, *of the Hon. Laura Lister*, 10, *of Léon Delafosse*, 6, *of Mrs. Russell Cooke*, 16, *of Mrs. Ian Hamilton*, 13, *of Mrs. Carl Meyer*, 11, *of Coventry Patmore*, 3, *of F. C. Penrose*, 5, *of W. Graham Robertson*, 4, *Portrait Sketch*, 17, *Portraits of The Misses Vickers*, 15
by G. Sauter : *Maternity*, xvii. 119 ; *Music*, xiv. 116 ; *Portraits*, xii. 193
by J. H. Scheltema, *After the Rain*, xi. 131
by P. Schrœter, *Sonntagmorgen*, xvii. 184
by Byam Shaw : *But never see my heart is breaking . . .*, xvi. 264 ; *Circle-wise sit They*, x. 208 ; *Flags of Piccadilly* and *For God's Sake Be Something or Do Something*, xvi. 261 ; *Lady beside a Forest Pond* (printed in Colours), xvii. 63 ; *Lady of Shallott*, xvi. 262 ; *Love the Conqueror*, xvii. 109 ; *Love that Wastes our Little Schoolgirls' Time*, xvi. 263 ; *Portrait of Mrs. John Shaw*, x. 218, *The Queen of Hearts*, 219, *Silent Noon*, 210, *Whither ?*, 211 ; *A Woman's Protest*, xvi. 260
by Baroness S. von Scheve, *Youth and Death*, xx. 184
by R. Schuster-Woldan, *Portrait of a Lady*, xi. 187
by G. Segantini : *L'Amore alla Fontane*, xi. 144, *The Last Journey*, 153, *Portrait of Himself*, 145, *Rest*, 147
by Prof. P. Senno, *Cow and Bushes*, x. 266
by J. J. Shannon : *Babes in the Wood*, viii. 66, *Iris*, 69, *On the Stairs*, 68 ; Portraits : *of Josef Hoffmann*, viii. 71, *of the Marchioness of Granby*, 73, *of Mrs. C. C. Burke*, 75, *of the late H. Vigne*, 72 ; *Tales from Japan*, ii. 194 ; *Tales from the Jungle*, v. 119
by F. N. Shepard, Panels : *Fog, Wind, Rain* and *Snow, from* "Winter" Series, xix. 188, 191
by L. Simon, *Luttes : Finisterre*, xvii 8
by A. Sisley : *Les Bord du Loing*, xviii. 154, *Chargement de Chalands sur la Seine*, 156, *Louveciennes : la Prairie*, 152, *Le Pont d'Argenteuil*, 153, *Une rue à Louveciennes*, 151, *Une rue : Marly*, 153, *La Seine à St. Cloud*, 155
by F. Skarbina, *Street Scene*, iv. 26
by F. M. Skipworth : *Portrait of Miss L. Fairfax*, vii. 174 ; *Salome*, xi. 49
by C. Skredsvig, *Horses*, xiii. 197
by M. Smith, *A Grey Day*, xix. 57
by S. J. Solomon : *The Birth of Love*, viii. 10 ; *Laus Deo*, xvii. 113 ; *Echo and Narcissus*, viii. 5, *Mrs. P. Campbell as "Paula Tanqueray,"* 9, *Niobe*, 8, *Samson*, 7
by Count L. Sparre : *Nunna*, x. 62 ; *Portrait of Grefve P. A. Sparre*, vi. 229
by H. E. Speed : *Close of an Autumn Day*, xv. 151 ; *Joseph interpreting Pharaoh's Dream* (awarded R.A. Gold Medal and Travelling Studentship, 1894.), ii. 136 ; *The Medusa Head*, xv. 152 ; *Rosalind and Orlando*, xvi. 227

Paintings (*continued*):—
by W. Spert: *Country Cottage*, xx. 57, *Landscape*, 56
by P. Wilson Steer: *The Japanese Gown*, iv. 70; *Portrait of a Lady*, xvi. 241; *Woman Looking Down*, vii. 239
by Steinlen: *Au Café Concert*, xix. 58, *Les Blanchisseuses*, 59
by W. Reynolds-Stephens, *Summer* (printed in Colour), xvii. 74
by R. Sterl, *Evening*, xviii. 206
by J. Stevens, *Le Grand Marché aux Chiens*, xiii. 49
by R. M. Stevenson: *Evening*, xi. 86; *Rêve de Crépuscule*, vi. 244
by F. W. Stokes, *Arctic Scenes*, v. 208–11, 213
by Mrs. A. Stokes: *Aucassin and Nicolette*, xix. 154, *Hail, Mary*, 152, *Honesty* (printed in Colours), 148, *Light of Light*, 150, *The Passing Train*, 155, *Primavera*, 149, *The Queen and the Page*, 153, *St. Elizabeth Spinning for the Poor*, 151
by E. Stott: *The Harvester's Return*, xvi. 229, *Shepherdess and Sheep*, ib.; *The Ferry*, vi. 70, *Gleaners*, 74, *In an Orchard*, 75, *Milking Time—Early Morning*, 77, *Noonday*, 73, *A Summer Evening*, 79, *The White Cow*, 76
by W. Stott: *At the Fireside*, iv. 7; *Awakening of the Spirit of the Rose*, 2, *La Baignade*, 15, *Diana, Twilight and Dawn*, 11, *The Faerie Wood*, 10; *Hide and Seek in the Garden of Epicurus*, xvi. 240; *The Nymph*, iv. 9; Portraits: *of a Child*, iv. 8; *of T. M. Dow*, x. 245; *Portrait of my Father and Mother*, iv. 13; *A Summer's Day*, 14, *Venus*, 5
by A. Stretton, *Purple Noon's Transparent Light*, xiii. 267
by F. Strobentz, *Moonlight Night*, iv. 24
by F. Stuck, *Sin*, xiv. 119
by P. Sturdee (Japanese subjects), viii. 163, 164, 165 (printed in Colour), 166
by Feri de Szikszay, *Conte de Printemps*, xx. 274
by Sir L. Alma-Tadema, *Portrait of E. A. Waterlow*, xviii. 93
by Violet Teague, *Portrait of Marie Hyermans*, xi. 130
by F. Thaulow: *Clair de Lune*, xvii. 18; *Ferme en Normandie*, xi. 5, *Nocturne*, 4, *Orage*, 11, *Pluie d'Octobre en Norwège*, 13; *La Rivière d'Arques*, viii. 18; *Les Saules*, xi. 8, *Le Soir* (printed in Colours), 2; *A Summer Evening*, xiii. 198; *Tempête de Neige en Norwège*, xi. 15; *La Touraine*, xviii. 137; *Venice*, xiv. 114; *Le Village Bleu*, xi. 12
by A. H. Thayer: *The Angel*, xv. 253, *Brother and Sister*, 252, *Mother and Child*, 250, Portraits: *of T. Millie Dow*, 248, *of Miss Dow*, 248, *A Virgin*, 249, *The Virgin Enthroned*, 251

Paintings (*continued*):—
by H. Thoma: *Banks of the Nidda*, x. 80, *The Pearl*, 82; *Portraits of Himself and his Wife*, xii. 268; *Ridge in the Black Forest*, x. 81, *Singing Angels*, 87; *Tritons*, xiv. 113; *The Water Spirit*, x. 79, *The Wonders of Spring*, 83
by G. Thomas: *Evening*, x. 193, *The Pool*, 192; *White House on the Hill*, vii. 114
by V. Thomas, *In the Studio*, iv. 27
by L. Thomson, *Blue and Silver and Gold*, xi. 125
by E. Tito: *La Place de San Marco*, xvii. 199; *September*, xi. 129
by A. Tomson, *September Morning*, vi. 217
by J. Toorop, *The Three Brides*, i. 247
by W. Toppelius, *Au Bord de la Mer*, xii. 119
by T. Tucker, *Seascape*, ix. 72
by H. S. Tuke: *The Fisherman*, v. 93, *Inside the Brigantine*, 96, *Portrait of Mrs. G. Talbot*, 95, *Sailors Playing Cards*, 94
by T. Tvarojnikoff, *Grandmother and Grandchild*, xv. 134
by F. von Uhde: *Richard III.*, xii. 196; *Sorrowful*, vii. 186
by C. F. Underwood, *At the Eiffel Tower*, xxi. 263
by H. Urban: *Landscapes*, xvii. 277–9, *Medusa's Head*, 280, *Study of a Fish*, 279
by S. Ussi, *In the Desert*, xvii. 61
by E. Vail: *Il Pleut sur la Ville*, xvi. 67; *Soir de Bretagne*, xvii. 14
by F. Vallotton, *Impression Décorative: Reflets* (printed in Colours), x. *facing* 254
by V. Vasnetzoff, *Plashtchanitza* (*Entombment*), xv. 133
by J. Veber, *La Petite Princesse*, x. 269
by T. Verheyden, *Les Libellules*, ii. 51
by H. von Volkmann: *Birkenhain*, xv. 130, *Einsamer Weiher*, 128, *Eschenallée*, 129
by W. Volz, *Frau Musica*, xvii. 180
by W. J. Wainwright, *The Wise and Foolish Virgins*, xviii. 136
by H. Waite, awarded R.A. Creswick Prize, 1894., ii. 138
by E. A. Walton, *Portrait of J. Glenny*, xiv. 118
by J. W. Waterhouse: *La Belle Dame sans Merci*, iv. 108, *Circe Invidiosa*, 112, *Consulting the Oracle*, 105, *Field Flowers*, 103, *Hamadryad*, 104; *Hylas and the Nymphs*, x. *facing* 242; *The Lady of Shallott*, iv. 113, *A Naiad*, 102, *Ophelia*, 109; *Portrait of Miss Phyllis Waterlow*, xviii. 100
by H. Watson, *Landscape*, ix. 139
by G. F. Watts, *Portrait of Lord John Russell*, vii. 189
by Bertha Wegmann: *Morning Hours*, xiii. 95, *Mother and Child*, 97, Portraits: *of Frau E. v. B.*, 91, *of Jeanna Bauck*, 92, *of Herr Kolm*, 93

Paintings (*continued*):—
by P. Van der Welden, *Disillusioned*, xvi. 60
by A. van Welie: *Fairy Princesses*, xviii. 64, Portraits: *of Miss A. Lewin*, 62, *of Young Ladies*, 63, 64
by J. S. Wells, *Fishing Boats Leaving Whitby*, x. 186
by E. Werenskiold, *Portrait of Henrik Ibsen*, xiii. 199
by J. W. West, *Workers and Players* (*Horses*), vi. 138
by J. McNeill Whistler: *La Petite Souris*, xiv. 111, *The Piano Picture*, 115
by R. Winternitz, *Quartett*, xvii. 178
by W. Withers: *Early Spring*, ix. 73; *The Storm*, xi. 132
by A. Zorn: *Effet de Nuit*, xiii. 165, *In the Open Air*, 169, *The Lapping of the Waves*, 164; *Portrait of Himself*, xii. 40; *A Toast*, xiii. 163
by H. Zügel, *Halt*, xi. 190
by I. Zuloaga, *La Veille de la Course de Taureaux*, xix. 281
exhibited at the first Exhibition of the "Société Nouvelle de Peintres et de Sculpteurs," xix. 94
on Silk, *Fans*, &c., by C. Conder, xiii. 233, 234, 237, 238, 235 (printed in Colours)
Palace of Art, Sydney, N.S.W., elevations of, x. 138
—— of Dress, *see* Paris Exhibition 1900.
Palmer, H. G., Design for Damask Table Linen by, xx. 51
Panels:—
of a Screen, by B. A. Alvey, xvi. 198
by J. R. Cooper, xv. 125
by Enid Jackson and Hamel Lister, *Queen of Hearts*, xiv. 201
by F. W. Stonelake, viii. 235
in Coloured Relief, by R. Anning Bell, *Cup of Water*, ix. 124
in Coloured and Gilt Plaster Relief, Frieze, by R. Anning Bell, *Music and Dancing*, xiii. 189
of Frieze, by R. Anning Bell, and Students of the Liverpool Municipal School of Art, ix. 120
in Coloured Relief, by R. Anning Bell, xix. 264–6
design for, by R. J. S. Bertram, *Iris*, xi. 262
design, Japanese, iii. viii.
Modelled design for, by H. J. Strutt, xvii. 253
with Frame of Silvered Copper, *Sleeping Princess*, by Frances Macdonald, xi. 89
for Overmantel, with Enamel, by A. Fisher, xviii. 107
of Screen, design for, by G. B. Benton, xx. 261
of Painted Screen, by Miss A. Sawyer, ix. 276, 277
Pankok, B., Interior Decorations by, xxi. 48
Pantomime Car, design for, by L. Morin, xix. 246
Paper-hangings and Friezes (*see also* Wall-Papers), designed by W. Crane, iv. 76–82
Paris Exhibition, 1900., Drawings of the Palace of Dress at, by T. Thomas, xx. 227, 228–30, 233–6
—— —— —— Sketches of, by T. Grubhofer, xx. 217–18, 220–21, 223–6
Park, C. C. Moore-, Backs of Playing Cards by, xxi. 179
—— —— Drawings of Animals by, xxi. 172, 173, 175
—— —— Drawings by: *The Dressing-Room*, xxi. 174; *Penguins, from* "A Book of Birds," xviii. 221
—— —— End Paper by (*for* "Elfin Rhymes"), xxi. 176
—— —— Water-colour by, *The Goose Girl* (printed in tint), xxi. 177
—— —— —— —— Study by, *Child and Muff* (printed in Colours), xxi. 169
—— S., Paintings by: *Daffodils*, xi. 189; *A Gipsy Maid*, vi. 183; *Peasant Girl*, v. 112
Parker, W., Design for Wall-Paper, i. 251
Parkin, J., *see* Lask & Co.
Parnell, R., Drawings by, *Comic Animals*, xxi. 51–3
Parrish, M., Illustrations by: *from* "The Golden Age," xix. 213; *from* "Mother Goose in Prose," xiv. 215, 216
Parsons, A., Chalk Sketch by, *Cottage Interior*, xvi. 154
—— —— Pen-and-Ink Sketches by: *Cottage*, xvi. 149, *Cottage*, 152, *Harvesting*, 151, *River Scene*, 152, *Sheep*, 150
—— —— Pencil Sketches by: *Portrait of a Lady*, xvi. 153, *Primroses*, 150
—— —— Water-colour Sketches by: *Lawn and Summer House*, xvi. 156, *An Old Garden* (printed in Colours), 148, *Rocks and Trees*, 155, *Stepping Stones*, 157
Partridge, J. B., Pen-drawing by, *Pile ou Face?*, iii. 125
Passenger, F., Plaque painted by, in De Morgan Ware, xvii. 228
Passmore Edwards Settlement, The, designed by A. D. Smith and C. Brewer, Photographs of, xvi. 12–17
Pastels:—
by F. Andri, *Gallician Peasants*, xvii. 130
Panel in, *The Annunciation*, by R. Anning Bell, ii. 11
Sketches for Painted Panels, by F. Brangwyn, xviii. 114
by P. de Chavannes, *Torso de Femme*, xviii. 16
by J. Cheret, x. 127
by G. Foster, *St. Genevièvè*, xxi. 259
by P. Fragiacomo, *Fishing Boats*, xviii. 8

Pastels (*continued*):—
by Th. Van Hoytema, *Macaws*, xi. 36
by E. R. Hughes, *Girl's Head*, xviii. 103
by S. Image, *Birds and Roses* (printed in Colours), xiv. 2
by G. La Touche, *Portrait of Mme. La Touche in Breton Costume*, xvi. 89
by L. Lévy-Dhurmer: *L'Automne*, xi. 59; *A Portrait: Girl's Head*, xiv. 289
Drawing by F. Khnopff, ii. 205
—— by J. R. Oldfield, *Moonrise*, ii. 83
Sketch by A. Sisley (printed in Colours), xviii. 148
by F. Thaulow, *Rivière en Normandie*, xi. 7
Drawing by C. J. Watson, *Fisher Folk, North Holland*, ix. 3
Study by H. Speed, *Seated Woman* (printed in Colours), xv. 150
Patera by W. Reynolds-Stephens, *Briar-rose motive*, xvii. 78
Paterson, J., Photogravures from Sketches by, ii. 109
—— O., Stained Glass Windows by, xiii. 20, 21
—— —— Stained and other Glass Windows, &c., designed by and executed by, xiii. 15, 17–21
—— —— Stained Glass designed by, xviii. 272–6
—— —— and H. Thomson, Jewel Casket in Oxidised and Bright Silver, with Enamel Inlay by, xiii. 22
—— —— —— —— Stained Glass Windows by, xiii. 19
Patten, W., Sketches *of Bruges*, iii. 42–6
Patry, E., Painting by, *Lady in Georgian Dress*, vii. 240
Paul, B., Room by, *Chambre de Chasse*, xxi. 46
Payne, A. E., Design for Oaken Church Door by, xx. 258
—— D. J., Design for a Poster by, xiv. 275
—— H. A., Embroidered Panel designed by, xviii. 277
—— —— Mural Painting in Birmingham Town Hall by, i. 238
—— Roger, Books bound by, ii. 155, 156
—— —— from the etching by S. Harding, ii. 157
Peacock, R., Drawings by, Illustrations to Poems, xxi. 12, 13
—— —— Paintings by: *At a City's Gate*, xxi. 9, *Don Quixote and Sancho Panza*, 3, *Die Falsche* (printed in Colours), 2, Portraits: "*Bunny*," 7, *Daisy, daughter of Edwin Tate*, 15, *Ethel*, 8, *Georgette, daughter of George Mosenthal*, 6, *Hope, daughter of R. E. Prothero*, 10, *The Sisters*, 5, *Sybil, daughter of G. F. Scott*, 4
—— Mildred, Woodcut by, ii. 97
Pearce, A. E., Triptych by, iii. 28–30
—— C. S., Painting by, *A Cloud*, xii. 269
Pearse, W. J., Dwarf Screen in Antique Glass by, xv. 123
—— —— Stained Glass Panel by, xv. 123
Pegram, A. B., Sculpture by, *Æneas leaving Troy*, xviii. 288
Pemberton, Hilda M., Designs for Brooches by, xiv. 264
—— —— Design for Embroidered Panel by, xiv. 267
—— —— Design for a Sugar Basin in Silver and Glass by, xiii. 187
—— —— Design for Tapestry by, xvii. 261
Pen Drawings:—
by F. Bate, vii. 228
(for Reproduction, illustration of various processes), by G. Harper, i. 152–5, 197
by S. Heath, ii. 98
by Agnes F. Manley, ii. 94
by E. H. New: ii. 92, *Norman Staircase, Canterbury*, 105
by J. B. Partridge, *Pile ou Face?*, iii. 125
by Florence Rudland, ii. 98
by Byam Shaw, *Death and the Maiden*, x. 217
Pen-and-Ink Drawing from the Cast, by E. S. Pryse, v. 105
—— Sketches:—
by Jeanna Bauck, *Orchard*, xiii. 98
by M. Menpes, of Japan, x. 32–6, xii. 21–6
by A. Parsons: *Cottages*, xvi. 149, 152, *Harvesting*, 151, *River Scene*, 152, *Sheep*, 150
by C. Vernet, *L'Ancien Régime*, xiv. 34
—— Studies by H. Harpignies, *Trees*, xiii. 151
Pencil Drawings:—
by F. Bate, *Blanche*, vii. 229
by Boutet de Monvel, *Portraits*, v. 158, 161
by C. L. Burns (Mr. Bate's Studio), vii. 231
by F. Daws (Mr. Donne's Studio), of Dogs, vii. 42
by Nelson Dawson, i. 186
by Didier Pouget, *Léver de Lune sur le Bassin d'Arcachon*, xxi. 248
by H. G. Fell, illustrating the Song of Solomon, xv. 211, 212
by E. B. Johnson (Bushey School), x. 20, 24, 27, 29
by L. Morin, xix. 253
by E. Orlik, xx. 163
by Byam Shaw, *Sleep*, x. 209
by A. V. Soord (Bushey School), x. 21
by J. Syddall (Bushey School), x. 23, 25
by C. J. Watson: *In the Luxembourg Gardens*, ix. 10, *Leiden*, 14, *Place Thiers, Lisieux*, 12, *Rue de Bièvre*, 13
by D. A. Wehrschmidt (Bushey School), x. 31
—— Sketches:—
by Ethel K. Burgess, xx. 192
by G. Horton, *South Holland*, xi. 26–31
by H. G. Moon, i. 176
by Henry Moore, i. 172–5, 186

Pencil Sketches (*continued*) :—
by A. Morrow, i. 180, 181
by A. Parsons: *Portrait of a Lady*, xvi. 153, *Primroses*, 150
by P. Rossert, xvii. 51, 52
by J. S. Sargent, *Portrait of Miss Paget* ("*Vernon Lee*"), xix. 19
by A. Sisley, *Artist's House at Moret*, xviii. 150
by E. Stott, *Boy Fishing*, vi. 72
by C. Vernet, *Napoleon on Horseback*, xiv. 33
by C. J. Watson, i. 171, 176
by Bertha Wegmann, *Reading Girl*, xiii. 98
—— Studies :—
of Cats, by Mrs. W. Chance, x. 107–9
by W. Estall, *Landscapes*, xii. 73, 76, 79, 81
by P. Gossop, *Over the Palings*, xxi. 91
by H. Harpignies, *Landscapes with Trees*, xiii. 149
by E. B. Johnson: *Crossing-Sweeper*, xiii. 7, *Head for a Madonna*, 5, *A Jew*, 4, *Orphans*, 13, *Woman's Head*, 12
by W. S. Sherwood, *A Head*, xiii. 194
Pennell, J., Auto-lithographs by: *Early Evening Effect, Paris Exhibition*, xxi. 197; *Eglistone Abbey*, xvi. 41; *A Castle on a Rock*, x. *facing* 230; *Windmills near Rotterdam*, xiii. between 114 and 115
—— —— *Devils of Nôtre Dame*, by, ii. 180, 181
—— —— Pen-and-Ink drawing by, iv. xviii.
—— —— Sketches by, *Dalmatia*, v. 80–5, *following* 86
Pepino, A., Painting by, *Portrait of a Girl*, xvii. 134
Pepper, H. S., Metal Work, Door Panel, Lantern Bracket, Fire-Screen, designed by, xviii. 258, 259
—— —— Designs for Metal Work, iii. 142–6
—— —— Drawings of Old Wrought-Iron Work by, xii. 248–51
Peppercorn, A. D., Paintings by: *Evening*, xxi. 77, *Evening on the Common*, 76, *The Ferry*, 81; *The Harbour*, xvi. 266; *The Lake*, xxi. 78, *A Misty Morning*, 81, *The Pool*, 82, *A Stormy Day*, 83, *The Village*, 79, *Yarmouth, Isle of Wight*, 85
Perman, E. G., Gesso Panel for Fireplace by, xiv. 263
Peters, T., Cabinet by, viii. 171
Photographs :—
by M. Alexandre, *The Camp Fire*, vi. 249
Anon., *Indian Athlete*, viii. 239
—— *Figure Holding Cloth*, i. 107
by J. Craig Annan: *Beach Scene*, ii. 68; *Italian Street Studies*, iv. 33, *Maidie*, 61; *Portrait Studies*, vi. 113, 116, *Snapshot* (*in Belgium*), 114
by T. Craig Annan: *Reflections—Amsterdam*, ii. 103; *from Life*, iii. 15, 16
Photographs (*continued*) :—
by R. Briant: *Across the Common*, iv. 60; *Silver Harmonies*, v. 32; *White Robe of Winter*, ii. 103
by A. Burchett, *Girl with Violin*, i. 156
by J. Carpenter, *Snow Scene*, v. 38
by M. K. Commelin, *Snow Scene by Moonlight*, v. 34
by A. G. Cooke: *Foreground Study*, iv. 163; *Snow Scene*, v. 33
by Baron Corvo, *Nude Figures*, i. 104, 106
by Miss N. Cunningham, *Snow Scene*, v. 37
by H. Davis, *The Willows*, ii. 102
by R. Demachy, *Rouen—river Scene*, vi. 115
by A. Diston, *The Student*, i. 91
by H. Dixon: *A Lion*, i. 97, *Polar Bear*, 94
by J. C. Douglas, *Painters' Club, St. Ives, Some Members*, v. 111
by A. R. Dresser, *Corbière Rock, Jersey*, i. 89, *Towing*, 86
by P. H. Emerson: *Marsh Leaves*, vii. 56; *Water Scene*, i. 90
by W. Gloëden: *Nude Boys and a Dog*, i. 105, *Nude Boy on Pitcher*, 109, *Sicilian Youths*, 103
by R. J. Haines, *Foreground Study*, iv. 161
by Dr. H. Henneberg, *At the Rushy Pool*, vi. 117
by T. G. Hibbert: *Foreground Study*, iv. 157; *Snow Scene*, v. 38
by F. Hollyer: *Walter Crane*, ii. 67; *Waterloo Bridge*, &c., i. 192–6; after S. Solomon, *Amor Sacramentum*, iii. 149; *The White Frock*, ii. 149
by H. Johnson, *Snow Scene*, v. 35
by B. Lintott, *On the Top of the Tide*, ii. 70
by T. Manly, ii. 68
by C. Puyo, *Vengeance* (*a female figure*), vi. 114
by G. W. Ramsay, *Afterglow*, i. 157
by H. P. Robinson: *Storm Clearing Off*, iv. 31; *Who could have sent it*, i, 93
by Rouillé-Ladevèze, *from Nature*, iii. 13, 14
by F. W. Sutcliffe: *A Tailpiece, Whitby*, i. 95, *Whitby*, 87
by C. F. Townsend, *Foreground Studies*, iv. 156, 159, 162, 165
by W. Trevorrow, *The Foc'sle*, v. 110
by R. S. Webster, *Lake*, iv. 62
by J. J. B. Wellington, *Eventide*, i. 140
by C. R. Whiting, *Foreground Study*, iv. 160
by B. Gay Wilkinson, *Sand Dunes*, i. 159
of Clouds: by Captain D. Wilson-Barker, iii. 189, by A. H. Conder, 188, by W. G. Manly, 187, by J. K. Taylor, 186, 187, by Mrs. Young, 186
of Fountains at Versailles, xix. 22–30
from the "Lensart Series": *The Fortune-Teller*, xix. 141, *The Goddess of the Grove*, 140

Photographs (*continued*) :—
Japanese, *Divers*, i. 108
of Japanese Gardens, i. 128, 131
(Portraits) by E. Calland, ii. 139
—— by H. H. Hay Cameron, ii. 84–8
—— by L. Hildesheimer, iv. 30
—— by E. Lambert, iii. 55–7
—— of Members of the "Societé Nouvelle de Peintres et de Sculpteurs," xix. 93
—— by J. Caswall-Smith, *of G. F. Watts*, xi. 50
—— by E. J. Steichen, *of W. M. Chase*, xxi 151
Photo-engraving (*Dordrecht*), Swan Electric Engraving Co., ii 52
Pickett, Edith J., Design for Hand Mirror in Silver and Enamel by, xiv. 268
Picknell, W. L., Painting by, *La route de Nice*, viii. 108
Picture Postcards: by W. Weingartner, *Schloss Hartenstein*, xiv. 288, by O. Zwintscher, *Meissen*, *ib.*
Piet, F., Painting by, *Marché à Middelburg*, xvii. 275
Pietschmann, M., Paintings by: *Adam and Eve*, xii. 270; *A Summer Evening*, xvii. 134
Pinwell, G. J., Paintings by: (unfinished) *A Danish Legend*, xviii. 98, *The Enchanted Prince*, 99
—— —— Water-colour by, *A Study* (printed in Colours), xviii. 101
Pirie, G., Painting by, *Puppies*, xi. 191
Plaquettes (*see also* Medallions):—
by A. Charpentier: xv. 21, 22; *Woman using Mirror*, xvi. 29
by D. Dupuis, xv. 20
by F. Lauday, xvii. 89, 90
by Lechevrel, xv. 19
by Vencesse, xv. 21
by J. C. Wienecke, xv. 56
—— Jug, Candlestick and Vase in Pewter, by P. Dubois, xv. 55, 56
Plaster (*see* Bas-reliefs, Gesso, Sgrafitto, &c.) :—
Carved, Panel in, and Vase by G. C. France, ii. 173
Friezes in, by G. J. Frampton, ix. 117
—— —— Coloured, by W. H. Cowlinshall, ii. 19
—— —— —— (parts of), by W. Crane, xviii. 115
—— Embossed, designed by A. L. Gwatkin, ii. 60
Genealogical Tree in Coloured Plaster Relief, by W. Reynolds-Stephens, xviii. 188
Group, *Mother and Child*, by Mary S. Florence, ii. 7
—— by R. Luksch, *Wounded Centaur and Fainting Girl*, xvi. 36
Model in, by Martha Onions, Bust of *Praying Woman, Veiled*, x. 133
—— by J. W. Sleigh, *Child's Head*, x. 133
Painted, Triptych in, by R. Anning Bell, xviii. 103
Plaster (*continued*) :—
Panels, by S. Babb, *Vintage*, xvi. 127
—— by H. Foskey, ix. 265
—— by Helen Langley, xviii. 271
—— in Coloured Fibrous, by G. J. Frampton, ix. 118
—— Relief, by Miss E. M. Rope, xviii. 270
—— —— *La Ghirlandta*, by R. Anning Bell, ii. 21
Sketches, for the Leighton Memorial, by G. Frampton, xviii. 50, 51
—— for a Memorial Tablet, by G. Frampton, xviii. 52
—— Coloured, design for Chancel Ceiling in, by G. Frampton, ii. 8
Statue in Coloured, by W. R. Cotton, *The Virgil*, ix. 202
Playing Cards, designs for, by R. Anning Bell, ix. 121
—— —— Backs of, by C. C. Moore-Park, xxi. 179
Pleuer, H., Painting by, *Twilight at Stuttgart Railway Station*, xiii. 201
Plumet, C., Furniture by, x. 119, 120, 125, 126, xi. 41, 42, xiii. 81, 82
—— —— and T. Selmersheim, Decorations for a Dining-room by, xvii. 194–5
—— —— —— Electric Ceiling Lustre, Copper and Crystal, by, xvii. 194
Pœppelmann, P., Sculpture by: Group, *Mother and Child*, xvii. 135
Pogliaghi, L., Bronze Doors for Milan Cathedral, designed by, vi. 253
Point, A., Bas-relief in Bronze and Enamel by, xvii. 193
Poker Work, Chair and Table designed by H.R.H. the Duchess of York, v. 169
Pollexfen, Miss M. A., Mirror Frame in Lead by, xvii. 188
Pollock, R., Designs for Printed Cotton by, v. 109
Pomeroy, F. W., Casts for Bronze Gate executed by, ix. 262
—— —— Panel in Bronze by (for a tomb), xv. 81
—— —— —— in Copper, by, xv. 86
—— —— —— Modelled by, xviii. 269
—— —— Photograph of, xv. 77
—— —— Sculpture by: Bronze Statue, *Dionysus*, xv. 84; Bronze Statuettes, *Giotto*, xv. 78, *Pensée*, 85; *Bust of Sir E. Hornby*, xv. 83; Lunette relief, *Charity*, xv. 77; Statue, *Undine*, xv. 85; Statuette, *Love the Conqueror*, xv. 80
—— —— Sketch by (for Memorial in Luton Church), xv. 79
Ponscarme, Medal by, xv. 22
Poole, H. Sculpture by: Groups, *Dædalus and Icarus*, vii. 49; *Iphigenia removing St. Sebastian*, ii. 138

Porcelain (*see also* Ceramics), Bust of Boecklin, by F. Cifariello, xvii. 200
—— Panels, by J. de Rudder, viii. 248
—— Ware, Cream Jug and Wine Jug, by A. Charpentier, x. 125, 126
—— —— by T. Schmuz-Baudiss, xix. 136, 137
Porter, A., Inlaid Tray executed by, xi. 115
Portraits of British Artists at the National Portrait Gallery, by themselves :—
Barry, J., x. 94
Dodson, W., x. 89
Hogarth, W., x. 91
Opie, J., x. 93
Reynolds, Sir J., x. 92
Romney, G., x. 96
Rossetti, D. G., x. 98
Wilkie, Sir D., x. 97
Wright, J., of Derby, x. 95
Posters (*see also* Colour Printing):—
by H. Behrens, ix. 295
by R. Anning Bell, v. 40
by E. Berchmans, viii. 117
by P. Berthon, x. 196, xiii. 116
by W. H. Bradley, iv. 167
by F. Brangwyn (portion of), xviii. 197
by H. Cassiers, xxi. 66
by J. Cheret, i. 61, 63, 64
by J. V. Cissarz, xi. 61
by G. Combaz, xvi. 210
by Caran d'Ache, xiv. 56, xiii. 40
by A. Donnay, viii. 116
by G. de Feure, ix. 211
by O. Fischer, viii. 50, ix. 294
by E. Grasset, i. 62
by Hannotiau, vii. 51
by J. Hassall, xvii. 122
by Ellen E. Houghton, xv. 126
by C. H. Huard, xvi. 278
by A. Lepère, xvii. 49
by Frances and Margaret Macdonald, xi. 98
by C. R. Mackintosh, xi. 97, 99
by H. Meunier, viii. 177
by V. Mignot, viii. 176, xii. 198
by Mionet, vii. 246
by G. Müller-Breslau, xi. 58
by Privat-Livemont, ix. 212
by Ethel Reed, x. 231, 236
by L. Rhead, viii. 157–62
by Th. van Rysselberghe, vii. 181, x. 259, xii. 57
by Steinlen, x. 197, xii. 199
by P. Verneuil, viii. 115
by Willette, i. 60
designed by J. and W. Beggarstaff, v. 215, 216, 219
designed by Arthur Hayward, i. 204
designed by E. Grasset, iv. 41, 42, 46
designed by J. M. Olbrich (part of), xvi. 30
designed by L. Rhead ("Picture Posters"), vi. 194
Posters (*continued*) :—
design for, by G. Combaz, xiii. 276
design for, by Helen Faulkner, xiii. 196
design for, by F. Khnopff, ii. 206
design for, by D. J. Payne, xiv. 275
design for, by L. V. Solon, vi. 48
design for, by F. Taylor, viii. 237
Potter, Mrs. Brown-, Sketches of, by M. Menpes, xvii. 91–8
—— Bessie O., Sculpture by: Busts: *The Twins*, xi. 52; Group: *Young Mother*, xi. 55
Pottery (*see also* Ceramics, "Della Robbia" Ware, Porcelain, Royal Copenhagen Porcelain, Terra-cotta):—
by H. E. von Berlepsch, xii. 175
by A. Bigot, iii. 181
by A. Dammouse, iii. 180
by A. Delaherche, xii. 113–17
by W. De Morgan, v. 140, xvii. 223, 226–30, xviii. 279
by Lachenal, xv. 284, 285
by Schmuz-Baudiss, xiii. 125, 126
Rozenburg, specimens of, i. 121
by A. Wallander, xii. 275
design for decoration of a Plate, T. W. Taylor, xvii. 264
with Metallic Tints, by C. Massier, xvii. 274
Panels, by L. V. Solon: ix. 269–71, xvi. 50–2, xvii. 112; *Ave Maris Stella*, xviii. 129, *The Black Cat*, 128, *The Henchman*, 130
Ware, by H. and R. Mutz, xx. 129–30
—— by Schmidt-Pecht, xx. 56
—— designs for, by W. De Morgan, xvii. 229
Powell, F., Drawing by, i. 68
—— H., Glass-ware designed by, xviii. 252–4
—— —— Hanging Electrolier and Hanging Wrought-Iron Lantern designed by, xviii. 251
—— —— Wrought-Iron Lamp designed by, xviii. 248
—— J., Tile and Mosaic Panels designed by, xviii. 247
Poynter, E. J., Decoration designed for St. Paul's Cathedral by, vii. 14
—— —— Designs by: *Four Seasons*, and *Four Elements*, vii. 7, *Signs of the Zodiac*, 12
—— —— Paintings by: *The Catapult*, vii. 13, *Idle Fears*, 2, *Portrait of Himself*, 3
—— —— Studies by, vii. 4, 5, 8, 9
Prætorius, C. J., Drawing by, *Maori Carving*, xxi. 16–21
Previati, G., Illustrations by, *for* "Promessi Sposi," vii. 52, 53
—— —— Painting by, *Virgin and Child*, xvii. 198
Priestman, A., Painting by, *The Swamp*, xvi. 228
—— B., Auto-lithograph by, *Fishing Boat in Rough Weather*, xiv. 83

Priestman, B., Paintings by: *Buttercup Bloom*, xvi. 228; *Captured*, xiv. 85, *Cart Crossing Ford* (printed in Colours), 76, *Cutting Worsels*, 86, *Hazy Day*, *Rochester River*, 81; *Homeward*, xx. 188; *Meadowlands*, xiv. 80, *On the Scotch Coast*, 82; *The Potato Crop*, vi. 219; *Towing Home*, xiv. 81, *Waiting for the Ferry*, 77
—— —— Studies by: *Cow Feeding*, xiv. 82, *Seated Woman* and *Cows' Heads*, 79
Prince Eugen of Sweden, Paintings by: *At the Edge of the Wood*, xii. 163, *The Cloud*, 164, *The Old Castle*, 167, *A Summer Night in Sweden*, 165
Prinet, R, Paintings by: *Femme à la Rose*, xvii. 22; *Femme à sa Toilette*, xix. 98
Prize designs, Royal Academy Schools, 1894., iv. 152
Prior, E. S., Illustrations by, *Gardens*, xxi. 30, 31, 88, 89, 181, 183
—— —— Plans of Gardens by, xxi. 90, 93–5
—— —— Wreford Memorial Cross by, xx. 186
—— —— and G. T. Bodley, Illustration of Garden by, xxi. 87
—— J. T., Illustration of a Garden by, xxi. 186
Privat-Livemont, Poster by, ix. 212
Programme, designed by C. W. Furse, i. 124
Programme Covers:—
by J. Cheret, x. 238
by M. Dumont, x. 239
by H. G. Ibels, x. 241, 243
by T. J. Overnell, viii. 224
by C. Schwabe, x. 240
by Steinlen, x. 237
by J. Toorop, x. 242
by F. Vallotton, x. 240
by A. Willette, x. 238
design for, by L. Moru, x. 242
Proscenium of the Queen's Theatre, Sketch for, by A. Moore, iii. 51
Prospectus, designed by W. Bradley, viii. 54
Prout, S., Lithograph by, iii. 19
Prouvé, Book-binding designed by, ix. 46
—— Medal by, xv. 21
Pryde, J., Portrait Study of W. Nicholson, xii. 179
—— —— Study on Brown Paper, v. 217
Pryse, E. S., Pen-and-Ink Drawing from the Cast by, v. 105
Przibram, Dr. H., Illustrations by, *Animals and Birds*, xix. 207
Publisher's Mark, by E. Berchmanns, xiii. 180
Punch Bowl, design for, by A. L. Elliott, xx. 257
Puyo, C., Photograph by, *Vengeance: A Female Figure*, vi. 114

Q

Quebec, Sketches of, by B. G. Goodhue, v. 201–6
Quennell, C. H. B., Plan and Decoration of a Commonplace Room by, x. 37–40
Quested, G. R., Book-plates by, vii. 94, 98
—— —— Decorative Design by, *Winter*, xv. 215

R

Railton, Herbert, Drawings by, i. 65, 66
—— —— and J. Jellicoe, Illustration by, "Cherry and Violet," ix. 220
—— —— —— —— Illustration by, "Household of Sir Thomas More," vi. 190
Rafaelli, Book-binding designed by, ix. 43
Ramsay, G. W., Photograph by, *Afterglow*, i. 157
Ramsden, O., Model for Casket by, viii. 231
Raparlier, Book-bindings designed by, ix. 41, 46
Rassenfosse, A. Auto-lithograph by, *Girl Dressing* (printed in Colours), xiii. 181
—— —— Book-plate by, xiii. 180
—— —— Illustrations by, to the works of N. Defrecheux, viii. 122
—— —— Silver Belt Buckle by, xiii. 183
—— —— Soft-ground Etching by, *La Toilette*, xiii. 179
—— —— Stationery Headings by, xiii. 180, 183
—— —— Trade Mark of the Val St. Lambert Society, designed by, xvii. 245
Rathbone, H., "Della Robbia," panels by, xviii. 134, 135
—— —— —— —— Ware by, v. 139, xx. 87
—— —— —— —— designed by, xviii. 268
—— R. Ll. B., Beaten Copper Work by, xix. 272
—— —— Brass and Copper Handles by, ix. 267
—— —— Door Furniture and Cabinet Fittings by, xviii. 255
—— —— drawings of Gas Fittings by, i. 240, 241
—— —— Embossed Copper Doors by, xix. 272, 273
—— —— Font Cover, executed by, xii. 118
Rawnsley, Mrs. W., Acacia Wood Chest by, ix. 279
—— —— Chest with Poker-work Decoration by, xviii. 264
Rayment, Katherine (*see* Steadman, Ellen C.), Stencilled Wall Decoration and Frieze by, xix. 267
Read, R., Music Cabinet executed by, ix. 196
Reading-room, designed by H. Novack, executed by J. W. Muller, xvii. 55
Reason, J., Inlay by, v. 171
—— —— Inlay on Mirror Frame by, xx. 80
—— —— Inlaid Chest executed by, xvii. 99
—— —— —— Cupboard executed by, xiv. 129
—— —— —— Settles executed by, iii. 150
Reed, Ethel, Drawings by: *Child Clutching Black Cat*, x. 233, *Child's Head*, 230, *Pierrot Amoureux*, 231, *Sleeping Pierrot*, 232, *Temptation—Pierrot*, 235
—— —— Posters by, x. 231, 236
Reid, G. A., Decorative Panel by, *Summer*, xvii. 61
—— —— Mural Decorations by, xix. 208, 209

Reid, G. A., Painting by, *A Story*, xix. 210
Reiniger, O., Paintings by: *A Brook in Winter*, xiii. 200, *A Thaw*, 201
Rembrandt, Drawings by, ii. 107; *Landscape*, xiv. 174
Renouard, P., Drawings by: xix. 166, 169, 170, 172, *Heads of H. Rochefort*, 166, 170, *Portrait Study of H. S. Marks*, 167; *The Sculpture Gallery, Paris Exhibition*, 1900., xxi. *facing* 50
—— —— Etchings by, *Dogs*, xix. 171
Reuter, E. G., Exhibition of, at Geneva, views of, xiv. 62
—— —— Illuminated Sonnet by, xviii. 189
—— —— Illuminations by, xiv. 64, 65
—— —— Painted Tapestry by, xiv. 63
Reynolds, W. B., Brass Fender executed by, ix. 134
—— —— Electric Light Brackets executed by, viii. 170, 171
—— —— Lectern, with Books, by, ix. 52
Rhead, G. W., Design for Stained Glass by, *Apollo and the Muses*, ix. 280
—— —— Illustration by, *The Tempest*, ix. 282
—— L., Photograph of, viii. 156
—— —— Poster designed by, "Picture Posters," vi. 194
—— —— Posters by, viii. 157–62
Ricardo, H., Panel for Fireplace, in De Morgan ware, designed by, xvii. 231
—— —— Wall-Panelling in De Morgan ware, designed by, xvii. 224
Richards, F., Painting by, *Hamlet*, iv. 66
—— —— Sketch by, *A Fisherman*, iv. 66
—— —— Sketches by: *Newlyn*, v. 175–80; *Venice*, iii. 170–8
Richardson, C. D., Sculpture by, *Genius and the World*, xx. 131
Richter, H. D., Design for Wall-Paper by, xi. 252
Ricketts, C. S. (joint-illustrator), *see* Shannon, C. H.
—— —— Cloth Book-covers designed by, iv. 17, 18, 23
—— —— Decorated pages by (Vale Press), ix. 63, title do., 64
Riemerschmied, R., Room designed by, *Chambre d'un Ami des Arts*, xxi. 50
Ries, Miss T. F., Sculpture by: *Bust of Mark Twain*, xvii. 127; Statue, *Lucifer*, xvii. 128
Rigby, Cuthbert, Drawing by, i. 66
Rimington, A. W., Drawings of Spain by, ii. 134, 135
—— —— Painting by, *Fortezza Sarzana*, x. 185
Ring, L. A., Painting by, *The Painter*, xv. 139
Ringwood, Sketches of, by E. W. Charlton, v. 141–5
Riquer, A. de, Drawing by, *Chrysanthemums*, xix. 186
—— —— Frieze by, xix. 187
Riquer, A. de, Paintings by: *The Annunciation*, xix. 181, Panels: *Poetry*, and *Music*, 182, *St. Elizabeth of Hungary*, 185
—— —— Study by, *Woman's Bust with Bird*, xix. 183
—— —— Trade Seal designed by, xix. 185
Ritter, W., Lithograph by, *Landscape near Dresden*, xv. 273
—— —— Paintings by: *Early Spring at Goppeln*, xv. 202, *The Pond in the Fields*, 202
Rivière, Briton, Studies of Animals by: *Bears*, v. 125, *Dogs*, 124, *Lions*, 127
Rivière, H. Chromo-Lithograph by, *L'Hiver*, vii. 247
—— —— Chromo-Xylographs by: *Breton Landscapes*, vii. 83–5, 87, *Parisian Landscapes*, 89, *Study of Waves*, 86
—— —— Illustrations for Music and Music-Covers: from *L'Enfant Prodigue*, xv. 96, 97, from *La Marche à l'Étoile*, 97, *Clair de Lune* 92, *Clairs de Lune* (printed in Colours), 92, *Marche à l'Étoile* (printed in Colours), 87, *Le Page Lancelot*, 95
—— —— Marble Statuette by, *Skirt Dancer*, ix. 66
—— —— Water-Colours by: *Bois à Landmélus*, xix. 61; *An Evening Effect at the Paris Exhibition* (printed in Colours), xxi. 115; *Quai St. Bernard, Paris*, xix. 60
Rizzi, A., Design for a Newspaper Cover by, xvii. 132
Robert, P., Decorations in the Musée des Beaux-Arts, Neuchâtel, by, xv. 255, 259
Roberts, A. T., Design for Sundial by, viii. 232
—— Kate, Designs for Candlesticks by, xi. 253
—— —— —— for Lustre Vase, xi. 247
—— T., Painting by, *The Golden Fleece*, xiii. 268
Robertson, V. J., Design in monochrome for Figure Picture (R. A. Prize, 1894.), *Shadrach, Meshach and Abednego*, iv. 152
Robinson, C., Book illustrations by, v. 146, 147, 149
—— —— design for Stained Glass by, v. 148
—— —— Drawing by, *The Rhine Maidens*, xviii. 2
—— —— Illustrations by: "Child's Garden of Verses," vi. 191; "The Child's World," ix. 74, 217, 218; "Suitors of Aprille," xviii. 214
—— —— Painting by, *A Winter's Evening*, xix. 46, Study for the same, 47
—— —— Water-Colour by, *The Norns* (printed in Colours), xviii. 20–5
—— H. P., Photographs by: *Who could have sent it?*, i. 93; *Storm Clearing Off*, iv. 31
—— W., Vase by, xi. 110
Roche, P., Fender Panel executed by, xi. 111

Rodin, A. (*see also* Woodcut by Lepère), Sculpture by: Busts: *of Jules Dalou*, xiii. 216; *of M. Falguière*, xvii. 7; *of Victor Hugo*, xiii. 219, *of a Woman*, 215; Groups: *Le Baiser*, xiv. 107; *Les Bourgeois de Calais*, xiii. 221; *La Parque et la Convalescente*, xx. 90; *Le Printemps*, 88, *Head of Puvis de Chavannes*, 89; *Head of a Woman*, xiii. 217, *Claude Lorrain Monument*, 220; *Balzac*, xiv. 106; *La Chute d'Icare*, xx. 91, *La Vielle Femme*, 92; Terminal: *Le Songe de la Vie*, xiii. 222, Torso: *St. John the Baptist*, 218
Roederstein, Mlle. O., Painting by, *Les Trois Frères*, xv. 57
Rogers, C. H., Design for Wall-Paper Frieze by, xiv. 277
Rollinson, S., Designs for Illustrations by, xvii. 270, 271
—— —— Illustrations by: xiv. 272; *Autumn*, xi. 261
Roman Villas, Sketches of, by C. Voss, xviii. 241–4
Rood Screen in South Pool Church, iv. 195, 196
Rook, H. R., Sketch in oils by, *In Harbour*, iv. 100
Rooke, T. M., Designs for Stained Glass by, ii. 6
—— —— Drawing by, *Bourges Cathedral*, xix. 274
—— —— Water-Colour painting by, *Rouen Cathedral*, viii. 46
—— —— and N., Wood-Carving, Gilded and Painted, by, ix. 263
Rooms; by B. Paul, *Chambre de Chasse*, xxi. 46
—— *from* "Architecture of the Renaissance," iii. ix.
Room designed by Prof. Messel, *Salon Keller and Reiner*, xv. 287
—— designed by Prof. J. M. Olbrich, xxi. 47
—— designed by R. Riemerschmied, *Chambre d'un Ami des Arts*, xxi. 50
Rooms and Decorations at No. 1 Holland Park, xii. 103–6, 108–11
Rope, Miss E. M., Della Robbia Panel designed by, *Melody*, xiii. 190
—— —— Plaster Relief Panels by, xviii. 270
Rosenkrantz, Baron A., Painting by, *Noel* (printed in Colours), xii. 142
—— —— Window by, in American Opalescent Glass, x. 53
Ross, H., Candelabra by, iii. 63
Rossert, P., Pencil Sketches by, xvii. 51, 52
Rossetti, D. G., "Joli Cœur," by, *from* "English Pre-Raphaelite Painters," xviii. 213
Rostron, H. R., Iron and Copper Grille designed by, xvii. 190
Rothenstein, W., Paintings by: *Coster Girls*, iv. 71; *Souvenir of Scarborough*, iii. 61
Roty, O., Medallions by, vii. 158–62
—— —— Medals by, xv. 15, 16, 19, 20
—— —— Mirror-Back by, xv. 19
Rouen, Sketches of, by F. Emanuel, xviii. 85–90
Roussade, De, Stained Glass Panel by, xxi. 133
Rousseau, V., Sculpture by, Torso: *Demeter*, xxi. 140
Rowat, Edith and Bella, Embroideries executed by, xv. 280
Rowe, Mrs. Jopling-, Painting by, *Portrait of Miss Marion Terry*, vii. 43
—— S., Tapestry Hanging, Silk and Wool, designed by, ix. 275
Royal Copenhagen Porcelain, Vases painted by various artists, xiv. 52–5
—— School of Art Needlework, Embroidered Screens executed by, xiii. 187, 188; Panel executed by, xiii. 188
Rozenburg Pottery, Specimens of, i. 121
Ruchet, Bertha, Embroideries executed by, ix. 98–105
Rudder, I. de, Porcelain Panels by, viii. 249
Rudland, Florence, Designs by: for Book-Illustration, vi. 50; for Rosewater Dish, ii. 174
—— —— Drawing by, *An Initial*, ii. 92
—— —— Pen-drawing by, ii. 98
Rumpler, F., Paintings by: *Hungarian Village: Evening*, xii. 53, *My Mother*, 51, *Near Tachau*, 52
Ruskin, J., Drawings and Water-colours by: *Fondaco de' Turchi—Venice* (printed in Colours), xix. 76–9, 82, 85–92; *Rheinfelden Bridge* (printed in Colours), xix. 83
—— —— Illustration by, *Vesuvius*, vii. 55
Rusiñol, S., Paintings by: *Bishop's Palace, Granada*, xviii. 200, *Cloister, Tarragona*, 198, *Sultana's Court, Granada*, 199
Russell, W., Study by, vi. 214
—— —— Fire-screen in Wood, Brass and Gesso by, xxi. 256
Rysselberghe, T. Van, Illustrations by, *Almanac 1895.*, iv. xxxi.–ii.
—— —— Painting by, *Fillette*, xiii. 275
—— —— Poster by, vii. 181, x. 259, xii. 57

S

SAHLSTEN, Anna, Painting by, *Man Seated*, vi. 232
Saint-Gaudens, A., Medallion by, *R. L. Stevenson*, xiv. 139
St. Ives, Cornwall, Sketches of, by R. M. Nance, xiv. 257–62
Sainton, C., Silver-points by: *Au Bal Masqué*, ii. 47, *Luna*, 40
Salle d'Ethnographie, Brussels Exhibition, xi. 201
Salle d'Honneur, ditto ditto xi. 200
Salon des Grandes Cultures, Brussels Exhibition, xi. 202
Salts-Bottle in Carnelian and Silver-gilt, designed by E. Colonna, executed by "L'Art Nouveau," Paris, xvii. 43

Salt-Cellar, Design for, by P. W. Holyoake, xx. 259
Salvana, J., Painting by, *Trees of the Forest*, xvi. 61
Samuel, C., Sculpture by: Bas-relief, *Female Figure*, xiv. 205; Ivory Statuettes: *Fortune*, iv. 151; *Woman with Lilies*, vii. 185; Busts: *of a Child*, vii. 182; *of a Woman*, xix. 136; Figures for the "*Maison du Cygne*," Brussels, xvii. 276; group of Children's busts, xix. 135; Monuments: to *Charles de Coster*, iv. 65; to *Frère-Orban*, and detail of pedestal, xxi. 67, 68
Sandeman, Hannah, Embroidery Panel by, vi. 45
Sandheim, Miss, Book-plate designed by, xv. 276
Sanderson, T. J. Cobden-, Bookbindings by, ii. 53–5, x. 41–3, 46
—— —— Fender designed by, ix. 199
—— —— Illustration by, *A Garden*, xxi. 32
Sargent, J. S., Charcoal Sketches by: *Boy's Head*, xix. 18, *Portrait of Gabriel Fauré*, 8
—— —— Illustrations by, *Biblical*, xix. 113, 118
—— —— Lithograph by, *Semi-nude male figure*, vi. 91
—— —— Oil Sketch by, for *Carnation, Lily, Lily, Rose*, xix. 116
—— —— Paintings by: *Carmencita*, xix. 115, *Carnation, Lily, Lily, Rose*, 117, Sketches and Studies for the same, 110, 111, 116, *Egyptian Girl*, 114, *Javanese Dancer, ib.*; Portraits: *of Mrs. Russell Cooke*, xix. 16, *of Léon Delafosse*, 6, *of Col. and Mrs. Ian Hamilton*, 2, 13, *of the Hon. Laura Lister*, 10, *of Mrs. Carl Meyer*, 11, *of Coventry Patmore*, 3, *of F. C. Penrose*, 5, *of W. G. Robertson*, 4, *of the Misses Vickers*, 15, *Portrait Sketch*, 17
—— —— Pencil Sketch by, *Portrait of Miss Paget* ("*Vernon Lee*"), xix. 19
—— —— Sketch by, for a Portrait, xix. 12
—— —— Studies by: *Drapery*, xix. 108, 109, 112, *Female Head*, 107; in Red Chalk, for *David in the Camp of the Philistines*, xix. 105
Sattler, J., Illustrations and designs by, iv. 92–7
—— —— —— to works by Stargardt, x. 64–5
Sauter, G., Paintings by: *Maternity*, xvii. 119; *Music*, xiv. 116; *Portraits*, xii. 193
Sauty, H. De, Book-cover by, xvi. 49
Sawyer, Amy, Painted Screen by, ii. 25
—— —— Panels for Painted Screen by, ix. 276–7
Scattergood, O., Designs for Embroidery Panels by, xiv. 274
Scenes for Opera designed by E. Grasset, iv. 44
Scheltema, J. H., Painting by, *After the Rain*, xi. 131
Scheve, Baroness S. von, Painting by, *Youth and Death*, xx. 184
Schiander, Miss D., Tapestry executed by, xxi 191
Schmidt-Pecht, Pottery-Ware by, xx. 59
Schmitt, L., Interiors executed by, xxi. 120, 122
Schmuz-Baudiss, Pottery by, xiii. 125, 126
Schofield, A., Modelled design for a Candlestick, xx. 261
Schroeter, P., Painting by, *Sonntagmorgen*, xvii. 184
Schulz, O., Electric Light Fittings executed by, xvi. 288, 289
Schultze, R. W., Table-Lamp for Electric Light, designed by, ix. 204
Schuster-Woldan, R., Painting by, *Portrait of a Lady*, xi. 187
Schwabe, B., Design for Christmas Card by, xv. 126
—— —— Oak Settle designed by, v. 136
—— C., Programme Cover by, x. 240
—— R., Umbrella Stand, Oak and Copper, by, xiv. 287
Schwaiger, H., Drawings, *Portrait of Himself*, xviii. 138, and Illustrations by, 139–40
Sconces in Beaten Brass and in Copper by the Misses Macdonald, xi. 90, 91
—— Brass, and Copper repoussé, designed by A. H. Mackmurdo, latter executed by K. Brown, xvi. 190
—— in Hammered Steel, by Gertrude Smith, xx. 187
Scott, G. F., Sketches by, *Louviers*, xvii. 165–9
—— M. H. Baillie, Bedroom Door by, v. 21
—— —— Casement Fastener by, v. 21
—— —— Drawings and plans of an Artist's House, ix. 28–35
—— —— Drawings and plans, exterior and interior, of a Country House, xix. 31, 32, 33 (printed in Colours), 35–7
—— —— Drawings and Plans of a Country House, Small, by, xii. 168–72
—— —— Drawings of Fireplaces and their appurtenances, vi. 103–7
—— —— Friezes by, v. 19, 20
—— —— Front Door by, v. 22
—— —— Furniture designed by, x. 154–7
—— —— —— for the New Palace, Darmstadt, designed by, xiv. 91–7, *Music Cabinet* (printed in Colours), 95
—— —— —— and Decorations for the New Palace, Darmstadt, design by, xvi 107–12, *Pianoforte* (printed in Colours), 113
—— —— Hall, by, xx. 94
—— —— Scheme for the Decoration of a Drawing-room, xx. 95
—— —— Drawings by, *A Suburban House*, iv. 127–32
—— —— Wall-decoration by, v. 18
—— —— Wall-papers designed by, v. 16, 17, 20
—— —— Window with Ornamented Shutters by, v. 19

Screen, by G. de Feure, xx. 180
—— "Owl" motive, by J. H. McNair, xi. 225
—— Design for a (portion), by Mary D. Masters, xiv. 275
—— designed by J. Hofmann, executed by A. Förster, xvi. 32
—— Painted, by Amy Sawyer, ii. 25
—— Painted in Oils, and Panels for the same, by F. Brangwyn, xviii. 110–13

Sculpture (*see* Bas-reliefs, Busts, Bronze, Ivory, Marble and Silver Statuettes, Panels, Plaster Groups, Statuettes) :—
by M. Antocolsky : Group, *Sister of Mercy Tending a Wounded Soldier*, xi. 215; *Head of Christ*, 219, *Monument to a Child*, 218, Statues : *Christ before the People*, 221, *Death of Socrates*, 217, (Head only) *Satan* 223, (Head only) *A Warrior*, 222, *Spinoza*, 216
by S. N. Babb, Group, *Æneas leaving Troy*, xviii. 288
by P. W. Bartlett : *Equestrian Statue of Washington*, xiii. 247, *Statue of Columbus*, 246, *Torso of a Girl*, 245
by G. Bayes, *Æneas leaving Troy*, xviii. 287
by L. Bistolfi : *The Brides of Death*, xxi. 269, *The Spirits of Youth Weeping at the Grave of a Young Man*, 270, *Monument* (and detail of the same) *to Luigi Rey*, 272; Panel in relief for a Tomb, *The Memories Comforting Sorrow*, xiv. 211; Plaster Model for an Equestrian Monument, xxi. 270, Sepulchral Monument, *The Sphinx*, 271; Statue : *Cristo*, xvii. 206
by J. C. Blatchford, Modelled figure, *Wrestlers*, xi. 248
by P. Braecke, Group : *Le Pardon*, x. 129
by M. J. Brown, Group : *Æneas leaving Troy*, xviii. 287
by Ruth Canton, Statue : *Hebe*, x. 130
by J. Cassidy: Busts : *Sir C. Hallé*, xvii. 126, *G. Milner*, 125; Statue : *of Edward Colston*, 126
by G. Charlier : Bas-relief, *Pêcheurs halant leur Barque*, xii. 127, Group: *À la Sortie de l'Eglise*, 126
by A. Charpentier; Groups : Gilt Bronze, *La Fuite de l'Heure*, xvi. 27, *La Jeune Mère*, xii. 59; *Monument to Charlet*, xii. 59
by A. Cluysenaar, Statue : *St. Sebastian*, x. 195
by Couper, Statue : *Beauty's Wreath for Valour's Brow*, x. 135
by W. R. Cotton, Group : *The Crown of Love*, xxi. 123; Statue : in coloured plaster, *The Vigil*, ix. 202
by J. Dampt, Bust : *Girl*, in Wood and Ivory, xi. 44
by P. Devigne, Statue : *Poverella*, xii. 197
by G. Devreese : Bust : *of his Father*, xvi. 62, Statue : *Lutteur en garde*, 63

Sculpture (*continued*) :—
by J. Dillens, Statues : *Le Laurier*, xiv. 68, *La Magistrature Communale*, 67, *Le Silence de la Tombe*, 66, *La Ville de Bruxelles reconnaissante*, 67
by A. Drury, Statue : *J. Priestley*, xvii. 115
by P. Dubois, Statue : *Seated Lady*, x. 56
by Falguière, Statue : *St. Vincent-de-Paul*, xv. 282
at the First Exhibition of the Société Nouvelle de Peintres et de Sculpteurs, xix. 98, 99
by Th. Fischer, *Stone Drinking-Fountain*, xviii. 202
by J. Flossmann, Panel : *Head of Beethoven*, xv. 288
by Onslow Ford, Statue : *Prof. Huxley*, xx. 10
by G. R. Frampton : Bas-relief : *Mary*, vi. 209, Bust : *Christabel*, 207, Group : *Children of the Wolf*, 204; Statues : *St. Mungo*, xx. 6–7, details of do., 8–9; *H.M. Queen Victoria*, xiv. 121, 122; Torso : *Girl Singing*, vi. 206
by D. M. Gill, Group : *Iphigenia and her Attendants Removing St. Sebastian*, awarded R.A. Gold Medal and Travelling Scholarship, 1894., ii. 182
by Th. von Gosen, Bronze Statuette : *The Violin Player*, xiii. 127
by Emma C. Guild, Busts : *Princess Hélène Sachsen-Altenburg*, xii. 35, *G. F. Watts*, 54
by H. Hahn, Bronze Statuette, x. 265, Bust : *Young Man*, 264
by P. Hasselberg, Statues : *The Frog*, xii. 41, *The Snowdrop*, 272
by A. Hildebrand, Bust : *Duke George II. of Saxe-Meiningen*, xvi. 287
by Miss C. Hill, Bust : *Young Girl*, xiii. 194
by A. Hodge, *Cupids*, xv. 277
by A. Inglis, Design for Garden Seat, xvii. 263
by W. G. John : Bas-relief : *The Glamour of the Rose*, xvi. 115, Bust : *Mrs. John Cory*, 119, Part of Marble Memorial : *Grief*, 116, Statue : *St. John the Baptist*, 117, Study : *Head of an Old Woman*, 118
by J. Lagaë, Busts : *Mother and Child*, viii. 245
by J. De Lalaing : Statues : *Le Droit*, xiv. 206; *Figure Tombale*, xvii. 60; *La Force Brutale*, xiv. 208, *L'Inspiration*, 207
by T. S. Lee, Panels for St. George's Hall, Liverpool, xvi. 54–7
by Sir F. Leighton, Clay Models, i. 2–7
by Ruby W. Levick, Modelled Group : *Wrestlers*, xi. 249
by P. Macgillivray, Bas-reliefs : *Burns and Highland Mary*, xvi. 204, *Portrait of a Girl*, 203, *Rhythm*, 205, Bust : *A Gipsy Girl*, 202

Sculpture (*continued*):—
by F. Macmonnies: Statues: *Boy and Heron*, vi. 23, *Nathan Hale*, 18, *Pan of Rohallion*, 19, *J. S. T. Stranahan*, 22, *Sir Harry Vane*, 17
by C. Meunier, Bronze Statuettes: *Dock Labourer*, xi. 79, *The Shingler*, 75; Statues: *Le Carrier*, x. 128; *Le Débardeur*, xv. 200
by L. Morin, Statue: *Le Moineau de Lesbie*, xix. 242
by R. Mullins, Statue: *Cain*, xxi. 124
by H. Obrist, Part of a Fountain, *Startled Nymphs*, ix. 149
by A. B. Pegram, Group: *Æneas Leaving Troy*, xviii. 288
by P. Poeppelmann, Group: *Mother and Child*, xvii. 135
by F. W. Pomeroy, Bronze Statuettes: *Dionysus*, xv. 84, *Giotto*, 78, *Pensée*, 85, Bust: *Sir E. Hornby*, 83, Lunette Relief: *Charity*, 77, Sketch for Memorial in Luton Church, 79; Modelled Panel, xviii. 269; Statue: *Undine*, xv. 85, Statuette, *Love the Conqueror*, 80
by H. Poole, Groups: *Daedalus and Icarus*, vii. 49; *Iphigenia Removing St. Sebastian*, ii. 138
by Bessie O. Potter: Busts, *The Twins*, xi. 52, Group: *Young Mother*, 55
by C. D. Richardson, Statue: *Genius and the World*, xx. 131
by Theresa F. Ries: Bust: *Mark Twain*, xvii. 127, Statue: *Lucifer*, 128
by A. Rodin, Busts: *Puvis de Chavannes*, xx. 89; *Jules Dalou*, xiii. 216; *M. Falguière*, xvii. 7; *Victor Hugo*, xiii. 219, *Woman*, 215; Groups: *Le Baiser*, xiv. 107; *Les Bourgeois de Calais*, xiii. 221; *La Parque et la Convalescente*, xx. 90, *Le Printemps*, 88; *Head of a Woman*, xiii. 217; *Claude Lorrain Monument*, xiii. 220; Statues: *Balzac*, xiv. 106; *La Chute d'Icare*, xx. 91, *La Vielle Femme*, 92; Terminal, *Le Songe de la Vie*, xiii. 222, Torso, *St. John the Baptist*, 218
by V. Rousseau: Torso, *Demeter*, xxi. 140
by C. Samuel: Busts: *Children*, xix. 135, *a Woman*, 136; Figures for the "*Maison du Cygne*," Brussels, xvii. 276; Monuments: to *Charles de Coster*, iv. 65; to *Frère-Orban*, xxi. 67, and detail of Pedestal, 68
by W. Scurry, Central Figure from Group: *Art and Literature*, xx. 131
by D. Sodini, Bust: *A Bound Woman*, xvii. 133
by W. Reynolds-Stephens, Statue: *Guinevere and the Nestling*, xx. 13
by J. M. Swan: *Leopard Running*, xvi. 235; *Puma and Macaw*, xx. 12

Sculpture (*continued*):—
by F. M. Taubman, Group: *Rescued*, vii. 183
by P. Testi, Bust: *Boy*, xii. 128
by A. Toft, Head: *A Vision*, xii. 122, Statue: *Evening*, 121
by A. de Tombay, Recumbent Figure in Ivory and Wood, *Homme-Dieu au Tombeau*, xi. 203
by D. H. Trentacoste, *La Fille de Niobe*, xvii. 202
by Prince Troubetzkoy: Bust: *G. Segantini*, xi. 156; Statuette: *After the Dance*, xiv. 212
by Tuaillon, Equestrian Statue in Bronze, vi. 124
by A. Turner, Group: *Charity*, xiii. 42
by E. Vikström, Bust: *Invocation*, xiii. 122
by G. F. Watts, Equestrian Statue: *Physical Energy*, xix. 45, detail of the same, 44
by G. A. Williams, Clay Models from Life, xvii. 189
by Gertrude Williams, Modelled Figure: *Justice*, xiv. 200
by F. D. Wood: Bust: *Girl's Head, in Teak, Beech, and Lead*, xiii. 41; Figures: *Steamship and Locomotive Transit*, xvi. 45, *Industry and Commerce*, 46, *Mercury*, 47; *Painting, Music, Sculpture, Architecture* (Female Figures), xviii. 195, 196; Group: *Dædalus and Icarus*, vi. 242; Statue: *Dante at Ravenna*, xiii. 42
by G. Zala, Statue: *The Archangel Gabriel*, xvii. 207
by A. Zorn, Bust in Wood: "*My Grandmother*," xiii. 168
Scurry, W., Sculpture by, Figure from group, *Art and Literature*, xx. 131
Seal, designed by G. Frampton, xv. 45
"Secessionist" Exhibition Buildings at Vienna, Photographs of, xvi. 30, 31
Secretaire, designed by J. Smithies, v. 135
Segantini, G., Bust of, by Prince Troubetzkoy, xi. 156
—— —— Drawings by: *Evening*, xi. 151, *The Fold*, 146
—— —— Figure by, *from* "Annunciation," xi. 152
—— —— Paintings by: *L'Amore alla Fontane*, xi. 144, *The Last Journey*, 153, *Portrait of Himself*, 145, *Rest*, 147
—— —— Sketches by: *In the Fields*, xi. 147, *The Shepherdess* (printed in tone), xi. 149
—— —— Studies by: for *Alla Stanga*, xi. 155, for *Ave Maria a Trasbordo*, 148, *A Shepherd Boy*, 148
Selmersheim, T. (*see* Plumet), Bronze Candlesticks and Candle Bracket by, xiii. 83
—— —— Bronze Lamp by, xiii. 85
—— —— Part of Clock by, xvi. 26
—— —— Tea-table by, xi. 46
—— —— Writing-table by, xi. 41

Senno, Prof. P., Painting by, *Cow and Bushes*, x. 266
Sequin, P., Pitcher by, xvii. 274
Serrurier, G., Interiors designed by: Cabinet de Travail, viii. 120, Chambre D'Artisan, 118, Chambre de Travail, 119, Ingle-nook, 121
Serrurier-Bovy, G., Furniture by, xiii. 185
Sert, J.-M., Mural Decoration by, xx. 175
Sgrafitto Card-Plate, design for, by E. R. Gill, xx. 262
—— Decorations by H. Sumner in Various Churches, xiii. 153–60
—— —— Cartoon for, by H. Sumner, *David* (printed in Colours), xiii. 161
—— —— designs for, by Heywood Sumner, ii. 19, xviii. 127, 128
—— —— for a Church, Sketch Plan of, by H. Sumner, ix. 274
—— Panels, by C. Formilli, xii. 119
Shackleton, W., Illustration by, *A Leaf*, vii. 191
—— —— Study of Magnolia by, xx. 111
Shannon, C. H., Lithograph by, iii. 17
—— —— and Ricketts, C. S., illustration to "Daphnis and Chloe," i. 82, 83
—— —— J. J., Paintings by: *Babes in the Wood* viii. 66, *Iris*, 69, *On the Stairs*, 68, Portraits: *of Josef Hoffmann*, 71, *of the Marchioness of Granby*, 73, *of Mrs. C. C. Burke*, 75, *of the late H. Vigne*, 72; *Tales from the Jungle*, v. 119; *Tales of Japan*, ii. 194
—— —— Photograph of, viii. 67
Shaw, A., Inlaid Settles by, iii. 150
—— Byam, Auto-lithograph by, *The Knight and his Companions* (printed in red), xiv. *facing* 234
—— —— Book-Plate by, x. 216
—— —— Decorative Design for a Lunette, *Abundance*, Awarded R.A. Prize, ii. 137
—— —— Drawing in red Chalk by, *Mediæval Lady with Bowl* (printed in Colours), xi. *facing* 222
—— —— Illustration by, "Poems by Browning," xiii. 129
—— —— Paintings by: *But never see my Heart is Breaking*, xvi. 264; *Circle-wise sit They*, x. 208; *Flags of Piccadilly*, and *For God's Sake Be Something, or Do Something*, xvi. 261; *Lady Beside a Forest Pond* (printed in Colours), xvii. 63; *Lady of Shalott*, xvi. 262; *Love the Conqueror*, xvii. 109; *Love that Wastes our Little School-girls' Time*, xvi. 263; *Portrait of Mrs. John Shaw*, x. 218, *The Queen of Hearts*, 219, *Silent Noon*, 210, *Whither?*, 211; *A Woman's Protest*, xvi. 260
—— —— Pen Drawing by, *Death and the Maiden*, x. 217
Shaw, Byam, Pencil Drawing by, *Sleep*, x. 209
—— —— Sketches by (for illustrations to Browning's Poems), xii. 173–6
—— —— Study in White Chalk by, xx. 17
—— —— Studies by (*for* "Whither?"), x. 213–5
—— H., Inlay on Mirror Frame by, xx. 80
—— R. Norman, Altar cloth at Leek, designed by, i. 138
—— —— Houses (interiors and exteriors) by, vii. 22–9, 99–108
Shawyer, Kate, Appliqué-work Portière executed by, xi. 112
Shepard, F. N., Paintings by: Panels: *Fog, Wind, Rain, and Snow*, from series representing "Winter," xix. 188, 191
—— —— Water-colour by, *Snow in Early Spring* (printed in Colours), xix. 189
Shepherd, Alice, Leather-work designed by, viii. 98
Sherratt, J. W., Design for Wall Tiles by, xvii. 254
Sherwood, W. S., Pencil Study by, *A Head*, xiii. 194
—— —— Sketch by, *Boy Selling Matches*, x. 133
Sherwin, H. B., Cloth Book-Cover designed by, iv. 23
Ship in Beaten Copper, by N. Dawson, ii. 197
Shirley, A. J., Table-Lamp for Electric Light executed by, ix. 204
Shirreff, W., Bust by, *J. L. Toole*, v. 220
Short, F., Lithograph by, *River and Bridge*, vi. 95
—— —— Mezzotints by: iii. 59; after J. M. W. Turner: *Falls of the Rhine, Schaffhausen*, x. 225, 227, *Macon*, 228, *Pastoral*, 223
Sho-Tei, Water-colour Drawing on Silk by, *Monkey and Ferns*, vi. 178
Shrewsbury, Sketches of, C. G. Harper, iii. 138–41
Sickert, B., Sketch by, *Flags are Flying*, ii. 80
Siebelist, A., Lithograph by, *The Ploughman*, xvii. 232
Siddall, Gertrude M., Design for Enamelled Buckle by (printed in Colours), xiv. 141
Silhouettes by Caran d'Ache, xiii. 33, 37, 39
—— (of Antique Figure), by W. B. Watson, v. 108
—— by Ruby Williams, xxi. 127
Silk Painting by Giokuyei, *Crows in Winter*, iii. 137
—— —— by Sho-Tei, *Monkey and Ferns*, vi. 178
—— -seller, reproduction of old print of, i. 21
—— Throwsters, the Arms, of the, i. 23
Silver, A., designs for Cretonne by, ix. 272
—— —— designs by, for Printed Textiles, Wall-Papers, &c., iii. 117 21
—— —— Gesso Door Plate by, iii. 153
—— —— —— Panel, design for, by, ii. 24
—— —— Stencilled Friezes by, v. 181, 183
—— —— —— Panel, by, v. 184
—— —— —— Wall-Papers by, v. 182, 184

Silver Articles (*see also* Enamels, Jewellery and Metal) :—
Beaker and Tray, Silver and Beaten Bronze, by N. Dawson, xviii. 58
Belt Buckle by A. Rassenfosse, xiii. 183
Bonbonière by W. Reynolds-Stephens, xvii. 75
Box-lid by A. Charpentier (Les Echecs), xvi. 29
Candlestick, by R. C. Silver, xix. 127
Casket in Silver and Enamel by N. and E. Dawson, vii. 237
Casket in Wrought Silver and Enamel by N. and E. Dawson, xvi. 221
Challenge Trophy by A. C. C. Jahns, xxi. 262
Chatelaine, design for, by Kate Allen, xvii. 268
Clasp, Design for, by, G. C. France, ii. 171
Cross by A. Fisher, xvi. 225
and Enamel Cross, by A. Fisher, xviii. 109
—— —— —— Processional, by Kate Fisher, xxi. 264
—— —— Hand Mirror, design for, by Edith J. Pickett, xiv. 268
Cups by F. Appleyard, xxi. 21
—— &c., designed by C. R. Ashbee, executed by the Guild of Handicraft, xviii. 120–2
—— designed by C. R. Ashbee, xix. 156-61
—— by C. Carter, xix. 128
—— Cambridge Fencing, by Gertrude Smith, xxi. 26
—— Loving, designed by Mary G. Houston, xx. 37, 38
—— Sporting, by A. H. Smith, xxi. 27
—— —— designed by D. Veazey, xx. 40, 41
—— design for, by Katherine M. Coggin, xiv. 268
—— and Bowl, designs for, by Isabel McBean, xiv. 263, 264
Dish and Bowl designed by C. R. Ashbee, ix. 130
—— by G. L. Marks, v. 220
—— Repoussé by J. Dampt, xiii. 87
Hammered, Plaques in, designed by Sir E. Burne-Jones, executed by R. C. Smith, ix. 119, 120
——, Spoons, by O. Baker, xix. 127
Key, by Young and Hall, iv. 64
Medallion by A. Charpentier, xiii. 84
Nef, in Silver and Enamel, by A. Fisher, xx. 3
Ornaments, designs for, by G. C. France, ii. 171
Panels, by G. Frampton, vi. 210, 211
Spoons, designed by C. R. Ashbee, ix. 129
—— and Utensils, designs for, by H. B. Norris, xvii. 259
Sporting Trophy, design for, by May Brown, xxi. 27

Silver Articles (*continued*) :—
Statuette, by Ruth Canton, *Skirt Dancer*, two views, viii. 168
—— by A. Fisher, xx. 4
Tea Set, designed by Julia C. Middleton, vi. 43
Toast Rack, design for, by Maude M. Ackery, xvii. 258
Triptych in Silver and Enamel, by A. Fisher, xvii. 47
Silver, R. C., Silver Candlestick by, xix. 127
Silver-points by Charles Sainton : *Au Bal Masqué*, ii. 47, *Luna*, 40
Simas, E. M., Bath designed by (printed in Colour), xvii. 37
—— —— Decorations for a Bath-room by, xvii. 33–7
—— —— Stained Glass Window by, xvii. 35
Simon, L., Paintings by : *Cabaret Breton*, xix. 94 ; *Luttes : Finistère*, xvii. 8
Simpson, E., Box and Vase in Repoussé Metal by, xiv. 126
—— —— Finger Plates by, 127, 128
—— —— Jewellery, Brooches, and Girdle by, xxi. 200
—— —— Schemes of Interior Decoration by, xxi. 202, 203
—— —— Stencil for Frieze by, xiv. 269
—— J. A., Bronze Panel by, iii. 94
—— Lilian, Model for Casket by, viii. 231
—— Mary G., Design for Embroidered Book-cover by, xvii. 255
Sirocchi, B. and F., Panel in De Morgan Ware painted by, xvii. 230
Sisley, A., Paintings by : *Les Bords du Loing*, xviii. 154, *Chargement de Chalands sur la Seine*, 156, *Louveciennes : La Prairie*, 152, *Le Pont d'Argenteuil*, 153, *Une rue à Louveciennes*, 151, *Une rue : Marly*, 153, *La Seine à St. Cloud*, 155
—— —— Pastel Sketch by (printed in Colours), xviii. 148
—— —— Pencil Sketch by, *The Artist's House at Moret*, xviii. 150
—— —— Photograph of, xviii. 149
Skansen, the Open-air Museum at, Plan and Illustrations of, xxi. 158–63
Skarbina, F., Painting by, *Street Scene*, iv. 26
Sketches (*see also* Pen-and-Ink Sketches) :—
by F. Bate, *A Whitening Mill*, ii. 81
by A. G. Bell : *Dinan*, iv. 52–6 ; *Holland*, i. 116–9
by Eugène Bondin, i. 242, 244
by H. Brabazon, *On the Alps*, ii. 79
(and Plans), R. A. Briggs, *An Artist's Bungalow*, iii. 21–25
by P. Buckman, *Egypt*, vi. 37–41
(in Oils), by F. V. Burridge, *Low Tide*, iv. 100
by E. W. Charlton : *Maldon*, viii. 215–20 ; *Marine Subjects*, xii. 91–4 ; *Ringwood*, v. 142–5

Sketches (*continued*):—
by E. Claus, *Femme de Kapelle*, xvii. 153, 154
by Lydia Cooper (Mr. Bate's Studio), *At Namur*, vii. 227
in Red, by C. Cottet, *Pêcheur d'Ouessant* (printed in Colour), xv. 229
by Michael Dignam, i. 187–91
(in Oils), by A. East: *Landscape*, vii. 235, *Road in St. John's Wood*, 141, *Street in Canton*, 134, *Venice*, 140
by F. L. Emanuel, *Brittany*, iv. 180–6; *of Holland*, ii. 166–70; *of Rouen*, xviii. 85–90
by Mark Fisher, *At the Back of the Farm*, ii. 78
(in Oils), by N. Garstin: *Cul de Sac, Tangier*, xi. 178, *A Tangerine Baggar*, 177, *Tangier*, xi. 177, 178, 181, 182, *View from Tangier* (printed in Colours), 179
by B. G. Goodhue, *Quebec*, v. 201–6
in red Chalk by M. Greiffenhagen, *Woman and Little Boy*, ix. *facing* 240
by T. Grubhofer: *In the Tyrol* (printed in Colours), xvi. 285; *The Tyrol*, xv. 23–8
by Dudley Hardy, *at Tréport*, viii. 33–7
by C. G. Harper, *Shrewsbury*, iii. 138–41
by S. Heath, *Bidford-on-Avon*, vi. 238–41
by P. Helleu (original): *Children's Heads* (printed in Tints), xi. 107; in Black and Red, *Lady Reading*, ix. *facing* 290
by J. L. Henry, *November Pastoral*, ii. 83
by C. E. Holloway, *Carlyle Pier, Chelsea*, ii. 81
in Pencil, by G. Horton, *South Holland*, xi. 26–31
by E. B. Johnson, *Figures*, xviii. 245–9
by N. Jungmann, *Dutch Headgear, male and female*, xxi. 37–43
by C. Keene: *of Millais*, xiii. 57, *from* "Work of Charles Keene," 130
(chiefly Pencil), by A. Knox, *Isle of Man*, vii. 142–7
by P. László, for *Portrait of Leo XIII.*, xx. 271
(in Oils) by G. La Touche, *Le Pont-Neuf* (printed in Colours), xvi. 76
by G. H. Lenfestey, *Dieppe, Rouen and Chartres*, viii. 142–5, 147, 148
by W. B. Macdougall, *Edinburgh*, vi. 165–7, 169, 170
by J. T. W. Manuel, ii. 218, 219
by H. Marshall: *A Fire in London*, iii. 127, *London*, 106–9
by Meissonier *from* "Meissonier: His Life and His Art," x. 66
by M. Menpes: *of Mrs. Brown-Potter*, xvii. 91–8; (in Mexico) *Midday at Puebla*, vi. 163, *Night Scene, Puebla*, 160, *Zapateco Women*, 162, 164
by Claude Monet, *Marine Subject*, i. 242
by A. Moore, for Proscenium of the Queen's Theatre, iii. 51
by F. von Myrbach: *Charing Cross Station*, xix. 200, *Liverpool Harbour*, 204

Sketches (*continued*):—
by R. M. Nance, *St. Ives, Cornwall*, xiv. 257–62
by G. Orlik, *Market at Lemberg*, xix. 201
by H. Ospovat, of a Memorial Tablet by G. Frampton (printed in Colours), xvii. 185
of the Paris Exhibition, 1900., by T. Grubhofer, xx. 217–18, 220–21, 223–6
by W. Patten, of Bruges, iii. 42–6
by J. Pennell, of Dalmatia, v. 80–5, *following* 86
by F. Richards: *A Fisherman*, iv. 66; *Newlyn*, v. 175–80; *Venice*, iii. 170–8
(in Oils) by H. R. Rook, *In Harbour*, iv. 100
by J. S. Sargent, *for a Portrait*, xix. 12
by G. F. Scott, *Louviers*, xvii. 165–9
by G. Segantini: *In the Fields*, xi. 147, *The Shepherdess* (printed in tone), 149
by Byam Shaw *for* illustrations to "Browning's Poems," xii. 173–6
by W. Sherwood, *Boy Selling Matches*, x. 133
by B. Sickert, *Flags are Flying*, ii. 80
by P. W. Steer, *Portrait of Miss Emma Froude*, ii. 101
by Steinlen (Coloured), *Montmartre* (printed in Colours), xvi. 23
by R. Sterl, *In the Light of the Setting Sun*, xviii. 205
by W. Stott of Oldham, *Nude Figures*, iv. 3, 4, 7
by G. Thomson: *The Guitar Player*, ii. 79; *Portrait of H. H. La Thangue*, ix. 169
by W. Thomson, *Switzerland and the Riviera*, xvi. 101–6
(and Plans), by C. H. Townsend, *Artistic Cottages*, vi. 29–34
by H. S. Tuke: *Evening*, iii. 76, *After Rough Weather*, ib., *Ready to Start*, 77, *Towing in*, 78, *Rounding the Point*, ib., *Waiting for Orders*, 79
by H. Vernet: *Girl on Donkey-back*, xiv. 37, *Napoleon* (printed in tone), 31, *Portrait of Chateaubriand*, 35, *Portrait of Marshal Pélissier*, 36, *Prince Jerome Napoleon*, 30, *Portrait of Sir W. Scott*, 35
by C. Voss, *Roman Villas*, xvii. 241–4
by J. W. West, *Oxted*, vi. 139
Skipworth, F. M., Paintings by: *Portrait of Miss L. Fairfax*, vii. 174; *Salome*, xi. 49
Skredsvig, C., Painting by, *Horses*, xiii. 197
Sleigh, B., Wood-blocks by: *Diana*, xiv. 15, *The King's Lesson*, 14, *The Vale of False Lovers*, 11
—— —— Woodcut by, ii. 110
—— J. W., Model in Plaster, *Child's Head*, x. 133
Smallbones, F., Leather-covered Box by, xvii. 100
Smidth, A., Vases in Royal Copenhagen Porcelain, painted by, xiv. 52, 55
Smith, A. D., and C. Brewer, The Passmore Edwards Settlement, designed by, Photographs of, xvi. 12–17

Smith, A. F., Cupboard in Wood and Copper by, xxi. 257
—— A. H., Metal-work by: Cast-Iron railing designed by, xvi. 195; Designs for Cast-Iron Railings by, xv. 192, 193; Fireplace designed by, xvi. 196; Sporting Cup by, xxi. 27
—— Gertrude, Metal-work by: Cambridge Fencing Cup, xxi. 26; Sconce in hammered steel, xx. 187, Yachting Cup, 44, Sketch model for, 45
—— H., Copper Vase and Dish executed by, xvii. 102
—— —— Design for Wrought-Iron Gates by, viii. 234
—— J. Caswall, Photograph of G. F. Watts by, xi. 50
—— M. C. (Mr. Donne's Studio), Charcoal Drawing by, vii. 41
—— P. W., Design for Lock, Plate and Handle by, viii. 233
—— —— Schoolroom Decorations by, viii. 238
—— R. C., Hammered Silver Plaques executed by, ix. 119, 120
—— Miss S., Book-cover by, xvi. 49
—— Winifred, Designs by, for Invitation Cards, viii. 228
—— —— Drawings by, ii. 90, 91, 93
—— W. H. Seth-, Houses designed by, xx. 93
Smithies, J., Metal-work by: Casket in Brass and Copper, xiv. 280; Cigar Boxes in Wrought Copper, xxi. 257; Copper Coal Box, Lamp and Plaques, xvi. 200, 201; Copper Sconce, xxi. 258; Fireplace, Iron and Hammered Copper, designed by, v. 138; Hammered Copper Panel and Shield, viii. 240; Lock-plate designed by, v. 138; Panel for Overmantel in Repoussé Copper, xiv. 284
—— —— Secretaire designed by, v. 135
Smoker's Cabinet, by W. Stevenson, xix. 242
Smyth, M., Painting by, *A Grey Day*, xix. 57
—— —— Water-colour by, *November Day in the Fens*, xix. 56
"Société Nouvelle de Peintres et de Sculpteurs," Portraits of Members, xix. 93
Paintings at:—
by J. W. Alexander, *Flowers*, xix. 96
by E. Aman-Jean, *La Loge*, xix. 104
by A. Baertsoen, *Petite Cité au Bord de l'Eau, Flandre*, xix. 96
by E. Claus, *Famille Flamande*, xix. 101
by C. Cottet, Study for *Jeune Fille et Vielles Femmes*, xix. 100
by A. Dauchez, *Ramasseurs de Goemon*, xix. 101
by W. Gay, *Maternité*, xix. 99
by G. Griveau, *Le Vacher*, xix. 97
"Société Nouvelle de Peintres, et de Sculpteurs," Paintings at:—
by Le Sidaner, *L'Orangérie Bruges*, xix. 103
by H. Martin, *Ondine*, xix. 97
by R. Ménard, *L'Estuaire*, xix. 103
by R. Prinet, *Femme à sa Toilette*, xix. 98
by L. Simon, *Cabaret Breton*, xix. 94
by F. Thaulow, *Le Vieux Pont Vérone*, xix. 95
by E. Vail, *Rio della Madonetta, Venice*, xix. 95
Pottery-ware, by A. Delaherche, xix. 100
Sculpture at:—
by A Charpentier, *La Jeune Mère*, group, xix. 99
by C. Lefèvre, *Tête de Femme*, xix. 98
by C. Meunier, *Le Bûcheron*, xix. 102
Sodini, D., Sculpture by, Bust: *of a Woman bound*, xvii. 133
Sofa, by G. de Feure, xx. 170
Solomon, S. J., Paintings by: *The Birth of Love*, viii. 10, *Echo and Narcissus*, 5; *Laus Deo*, xvii. 113; *Mrs. P. Campbell as "Paula Tanqueray,"* viii. 9, *Samson*, 7
—— —— Studies by, viii. 3, 4
Solon, L. V., Bookbindings, &c., designed by, xii. 123, 124
—— —— Designs by: for Lock in Cast Bronze, vi. 43, for Poster, 48; for Printed Velvet, iii. 95
—— —— Pottery Plaques by, ii. 118–21
—— —— —— Panels by: ix. 269–71, xvi. 50, 51, xvii. 112; *Ave Maris Stella*, xviii. 129, *The Black Cat*, 128, *The Henchman*, 130
—— —— Tiles designed by, viii. 113
Sosen, Drawing by, in Chinese Ink on Silk, *Evening Mist in the Valley*, xi. 117
Soord, A. U. (Bushey School), Pencil Drawing by, x. 2
South Holland, Sketches of, by G. Horton, xi. 26–31
Southall, J. E., Book-plates by, iv. 199
—— —— and Mrs., Greek Lace by, xviii. 262, 263
—— —— (assisted by Mr. and Miss Gere, and Mrs. Gaskin), Mirror Frame by, xviii. 262
—— —— Study for Panel, *Madonna and Child*, xviii. 263
Spain, Drawings of, by A. W. Rimington, ii. 134, 135
—— Sketches from, by F. Brangwyn, i. 12, 13, 72
Spark, T., Hot-water Jugs executed by, xvii. 104
Sparks, Ellen, Embossed Leather Panel by, x. 189
—— —— Screen Panel in Leather by, xxi. 254

Sparks, T., Metal Jug by, viii. 96
Sparre, Count L., Paintings by: *Nunna*, x. 26; *Portrait of Grefve P. A. Sparre*, vi. 229
—— Countess L., Bookbinding by, xiii. 120
—— —— Bookbindings designed by, ix. 48, 49
Sparrow, J. S., Stained Glass by, iii. 28–30
—— —— —— —— Window designed by, *Tristan and Isolde*, vii. 112
Speed, H., Chalk Studies by, *Woman's Head and Shoulders*, xv. 157, 158
—— —— Design for Mural Decoration (Lunette) by, vii. 47
—— H. E., Paintings by: *Joseph Interpreting Pharaoh's Dream* (awarded R.A. Gold Medal and Travelling Scholarship, 1894.), ii. 136; *Close of an Autumn Day*, xv. 151, *The Medusa Head*, 152, *Rosalind and Orlando*, xvi. 227
—— —— Pastel Study by, *Seated Woman* (printed in Colours), xv. 150
—— —— Studies by: *Female Figures*, xx. 20; for Fresco, from Life and from Nature, xv. 155, 156, 159, 160, 163–7; in Sanguine, *Women's Heads* (printed in Colour), 153, 161
Spencer L., Design for Stencilled Nursery Frieze by, xx. 253
Spert, W., Paintings by: *Country Cottage*, xx. 57, *Landscape*, 56
Spittle, E. and N., Clock by, xvi. 54
—— —— Lamp, Coal Vases, Fender, &c., by, xvi. 52, 53
—— —— Wrought Copper Grate by, xxi. 256
Spoon Handles, designed by C. L. Burns, vii. 232
Spoons, designs for, by H. Morley, xx. 257
Stabler, H., Hot-Water Jugs designed by, xvii. 104
Stained Glass:—
by S. Image, xiv. 4–9
by B. Nelson, xvii. 272
by J. S. Sparrow, iii. 28–30
Cartoons for: by R. Anning Bell, xviii. 107; by Sir E. Burne-Jones, iv. i.; by Mary J. Newill, xviii. 133; by M. S. Orr, xix. 234
Designs for:
by F. Brangwyn, xvi. 255–9
by Eleanor F. Brickdale, xxi. 130
by Ford Madox Brown, ii. 4, 5
by L. Davis, ii. 6
by T. M. Dow, x. 146
by E. Grasset, iv. 40, 47
by Evelyn Holden, xiii. 195
by V. M. Holden, *Snow Queen*, ii. 172
by Selwyn Image, ii. 19
by C. Moira, xii. 231–3
by Mary Newill, x. 133, xviii. 191
by O. Paterson, xiii. 15, 17, 19, xviii. 272–6
Stained Glass (*continued*):—
by G. W. Rhead, *Apollo and the Muses*, ix. 280
by C. Robinson, v. 148
by T. M. Rooke, ii. 6
by L. C. Tiffany, xvii. 39, 40
by Effie Ward, xvi. 199
Panels, design for, by Ethel I. Cooke, vi. 49
—— (Leaded), by A. L. Duthie, xv. 123
—— by C. E. Martin, xvii. 188
—— by E. Martin, xxi. 133
—— by T. Morris, xxi. 57
—— by W. J. Pearse, xv. 123
—— by De Roussade, xxi. 133
—— of Old German, i. 246, Plan of the same, 245
Windows, by H. Holiday, v. 131
—— by O. Paterson, xiii. 17, 20, 21
—— by E. M. Simas, xvii. 35
—— Cartoons for: by W. Crane, ix. 57, 61; by W. Reynolds-Stephens, xviii. 187
—— designed by A. East, xxi. 125
—— —— by D. Gould, viii. 174, 175
—— —— by G. Moira, xviii. 21–4
—— —— by J. Sparrow, *Tristan and Isolde*, vii. 112
—— design for, by May Cooksey, xx. 263
—— —— by Dorothy M. Hart, xiv. 279
—— —— (Bathroom), by C. H. Bishop, xv. 122
Staircase Windows, White and Lemon Glass, by O. Paterson, xiii. 18
—— —— —— —— designed by H. Thomson, executed by O. Paterson, xiii. 17
Stanton, H. H., Chest, decorated, by, xv. 49
—— —— and T. Hughes, Mural Paintings by, *Joan of Arc Series*, xiii. 44–6
Stappen, C. Vander, Bas-relief in Bronze by, *The Octopus*, ix. 292
Stationery Headings by A. Rassenfosse, xiii. 180, 183
Statuettes (*see also* Bas-reliefs *and* Sculpture):—
by G. Bayes, (Equestrian) *Sirens of the Ford*, xx. 185
by G. Frampton, *St. George*, xvi. 224
by R. Garbe, *Female figure*, xvii. 272
by F. Klimsch, *Dancer*, and *Snake-charmer*, xx. 58
by W. Reynolds-Stephens, *Launcelot and the Nestling*, xvi. 226
by F. Derwent Wood, *Nude female figure*, xx. 46
in Bronze by Frémiet, *St. George and the Dragon*, iv. 67
in Coloured Wax, by R. Canton, *Fairy Godmother*, iii. 93
Marble, by H. Rivière, *Skirt-dancer*, ix. 66
Steadman, Ellen M., and Katherine Rayment, Painted Frieze by, xiv. 195

Steadman, Elllen M., and Katherine Rayment, Settle and Wall-Paper by, xiv. 194
Steel, Gertrude, Design for an Illustration by, xx. 264
Steele, Florence, design for Bronze Door-Knocker, vi. 42
—— —— Glazed Tiles designed by, vi. 46
Steer, P. Wilson, Paintings by; *The Japanese Gown*, iv. 70; *Portrait of a Lady*, xvi. 241; *Woman looking down*, vii. 239
—— —— Sketches by: *Portrait of Miss Emma Froude*, ii. 101; *Portrait of Edward Stott*, vi. 71
Steichen, E. J., Photograph by, *Portrait of W. M. Chase*, xxi. 151
Steinlen, Coloured Sketch by, *Montmartre* (printed in Colours), xvi. 23
—— —— Drawings by: *Étude*, xvi. 18, *Maçons rentrant au Chantier*, 22, *Scène de rue de Faubourg*, 19, *Types de Montmartre*, 20, 21, 25
—— —— Illustration for Music-covers by: *Chansons de Montmartre*, xv. 89, *Pourquoi Files-tu?*, 91
—— —— Lithographs by: *Les Femmes de France*, xii. 257, *L'Ile des Baisers*, 255, *Inside a Tramcar*, 253, *Lettre à Ninon*, 254, *Quand nous serons Vieux*, 256
—— —— Paintings by: *Les Blanchisseuses*, xix. 59, *Au Café Concert*, 58
—— —— Posters by, x. 197, xii. 199
—— —— Programme Cover by, x. 237
Stencils:—
by F. Heron, iii. 72, 73
by Ingram Taylor, iii. 71
for Frieze, by E. Simpson, xiv. 269
Japanese (for two Colours), iii. 74, portion of another, 75
design by Helen M. Cowan, viii. 236
Stencil Prints by H. Wallis, xx. 112, 113
Stencilled Arras Hangings by T. Morris, x. 233
—— Book-Cover, design for, by R. A. Dawson, xvii. 255
—— Book-Covers by I. Kay, ix. 281
—— Cove of Ceiling by R. Bonsey, xvi. 128
—— Figures, designed by E. Ingram Taylor, ii. 19
—— Frieze by C. G. Lowther, viii. 237
—— Friezes by A. Silver, v. 181, 183
—— —— by Ingram Taylor, *The Dryad*, iii. 71
—— —— for Nursery, design for, by L. Spencer, xx. 253
—— Panel by A. Silver, v. 184
—— Wall Decoration and Frieze, by Katherine Rayment, xix. 267
—— Wall Papers, by A. Silver, 182, 184
Stephens, W. Reynolds-, Altar-Frontal by, *Nineteenth Century Worship of Christ*, xvii. 81
—— —— Bas-relief, and Stand for the same, xvii. 79, 84; Bas-relief in Bronze by, *The Sleeping Beauty*, xvii. 82
—— —— Cartoon for Stained Glass Window by, xviii. 187
—— —— Dining-table designed by, xvii. 80
—— —— Electric Light Holder and Shade by, xvii. 76
—— —— Fireplace and detail, designed by, xvii. 76, 77
—— —— Genealogical Tree in Coloured Plaster Relief by, xviii. 188
—— —— Painting by, *Summer* (printed in Colour), xvii. 74
—— —— Patera by, *Briar-rose motive*, xvii. 78
—— —— Sculpture by, Statue: *Guinevere and the Nestling*, xx. 13; Statuette: *Launcelot and the Nestling*, xvi. 226
—— —— Silver Bonbonière by, xvii. 75
—— —— Tea-cosy designed by, xviii. 186
—— —— Yachting Trophies and Cups designed by, xix. 161–4
—— —— and Mrs., Cushion in Appliqué-work by, xvii. 83
—— Mrs. W. Reynolds-, Embroidery executed by, ix. 193
—— —— Embroidered Cushion executed by, xviii. 185
—— —— Tea-cosy embroidered by, xviii. 186
Sterl, R., Auto-lithograph by, *Dammerung*, xii. *facing* 130
—— —— Lithograph by, *Shepherd and Flock*, xv. 267
—— —— Painting by, *Evening*, xviii. 206
—— —— Sketch by, *In the Light of the Setting Sun*, xviii. 205
Stern, Florence, Clasp in Silver repoussé by, xvi. 199
—— —— Repoussé Copper-work by (Name-plate), xiii. 194
—— —— —— Fire-Guard by, ii. 173
Stevens, J., Painting by, *Le Grand Marché aux Chiens*, xiii. 49
Stevenson, A., Design for Wall-Paper, i. 250
—— R., Paintings by: *Evening*, xi. 186; *Rêve de Crépuscule*, vi. 244
—— W., Smoker's Cabinet by, xix. 242
Stockholm (*see also* Skansen), Exhibition Buildings at, x. 201, 202
Stoddart, W., Furniture Covering by, xx. 249
Stohr, E., Water-colour by, *In the Kitchen*, xix. 202
Stokes, F. W., Paintings by (of Arctic Scenes), v. 208–11, 213
—— Mrs. A., Paintings by: *Aucassin and Nicolette*, xix. 154, *Hail, Mary*, 152, *Honesty* (printed in Colours), 148, *Light of Light*, 150, *The Passing Train*, 155, *Primavera*, 149, *The Queen and the Page*, 153, *St. Elizabeth Spinning for the Poor*, 151

Stonelake, F. P., Panel by, viii. 235
Stott, E., Paintings by: *The Ferry*, vi. 70, *Gleaners*, 74; *The Harvester's Return*, xvi. 229; *In an Orchard*, vi. 75, *Milking Time—Early Morning*, 77, *Noonday*, 73; *Shepherdess and Sheep*, xvi. 229; *A Summer Evening*, vi. 79, *The White Cow*, 76
—— —— Portrait of, by P. W. Steer, vi. 71
Stott, W., of Oldham, Paintings by: *At the Fireside*, iv. 7, *Awakening of the Spirit of the Rose*, 2, *La Baignade*, 5, *Diana, Twilight, and Dawn*, 11, *The Faerie Wood*, 10; *Hide and Seek in the Garden of Epicurus*, xvi. 240; *The Nymph*, iv. 9, *Portrait of a Child*, 8; *Portrait of T. M. Dow*, x. 145; *Portrait of my Father and Mother*, iv. 13, *A Summer's Day*, 4, *Venus*, 5
—— —— Sketches by, 3, 4, 7
Stove-grate Panel in Wrought Iron, by E. Tuck, viii. 173
Strang, W., Etchings by: *Eve Tempted by Satan*, vi. 126; *Lord Justice Lindley*, v. 29
Stratton, A., Design for a Seaside House, xx. 101, Plan of, 102
Street Lamp, designed by C. F. A. Voysey, ix. 194
Stretton, A., Painting by, *Purple Noon's Transparent Light*, xiii. 267
Strobentz, F., Painting by, *Moonlight Night*, iv. 24
Strutt, H. J., Modelled Design for a Panel by, xvii. 253
Stuck, F., Painting by, *Sin*, xiv. 119
Students of Liverpool Municipal School of Art, Frieze executed by, ix. 120
Studies:—
by Miss Austin (Mrs. Jopling-Rowe's Studio), *Lion's Head*, vii. 44
by E. Carrière, *Woman's Face*, viii. 138
by W. M. Chase, *Boy's Head*, xxi. 156, *Girl's Head*, 157
by P. de Chavannes, *Female Figures*, iv. 172, 174, 177
by J. Clark: *for* "Blind Bartimæus," xiv. 161, *A Child Study*, 158, *Eastern Woman Filling Basin*, 156
by R. Vicat Cole, *Cherry Blossom*, xxi. 187
by C. Cottet, *Vielle Femme d'Ouessant*, xv. 237
by Caran D'Ache, *Military Subjects*, xiii. 34–6, 38
by E. Danielson, *Soir*, xiii. 121
by Mrs. De Morgan: *Drapery*, xix. 222, 223, 227, *Head of Female Saint*, 221, *Hands, and Armour*, 224
by T. M. Dow, *White Lilies*, x. 149
by H. J. Draper: *Child's Face*, xvi. 237; *Female Figure*, xx. 18
by A. E. Emslie, *Angels*, xx. 47, 48
by R. Fowler, *Woman's Head*, ix. *facing* 86, *do.* 95
Studies (*continued*):—
by P. Helleu, *The Kiss*, xvii. *following* 90
by J. J. Henner, xviii. 77, 78, 82; in oils, *Lévite d'Ephraim*, 76
by Japanese Artists: *Blossoms*, iii. 35–9, *Birds*, 40, 41
by Sir E. Burne-Jones: vii. 198–205, 207: photographed by F. Hollyer, xiv. 41–8; for *St. Joseph* in "The Star of Bethlehem" (printed in Colour), x. *facing* 135
and Drawing by N. Jungmann, *Dutch Fisher-folk*, xiii. 26, 29–32
by G. La Touche, iii. 27, xvi. 81, 82
by the late Lord Leighton: for the picture of *Clytie*, vii. 333; ix. 107, 109, 111, 113, 115 the last made by, *facing* 206; xviii. 94
by E. Manet, *Nude Female Figure*, xxi. 230
by M. Menpes, *Heads*, iii. 85–8
by C. Meunier, *Cabin Boy* and *Dock Labourer*, xi. 81
by Miss M. L. Newill: *Drapery*, v. 64, *Head*, 65, *Ilex Trees*, 57–8, *Yew Tree*, 59
by E. J. Poynter, vii. 4, 5, 8, 9
by B. Priestman: *Cow Feeding*, xiv. 82, *Seated Woman* and *Heads of Cows*, 74
by A. de Riquer, *Woman's Bust with Bird*, xix. 183
by W Russell, vi. 214
by J. S. Sargent: *Children's Heads*, xix. 110, 111, *Drapery*, 108, 109, 112, *Female Head*, 107
by G. Segantini: *for* "Alla Stanga," xi. 155, *for* "Ave Maria a Trasbordo," 148, *Shepherd-boy*, 148
by Byam Shaw, *for* "Whither?" x. 213–15
by S. J. Solomon: *for* "Birth of Love," viii. 4, *Girl's Head*, 3
by H. Speed, *for* "Cupid's Well," xx. 20
by J. M. Swan, *Polar Bear*, xvi. 220
by J. W. Waterhouse, *for* "Hylas and the Nymphs," x. 244, 245, 247
for Fresco, &c., by H. Speed, xv. 155, 156, 159, 160, 163–7
for a Panel, by J. E. Southall, *Madonna and Child*, xviii. 263
of Animals: by H. Moore, xiii. 223–31; by Briton Rivière, v. 124–6
of Cats, by Mrs. Chance, x. 107–9
—— by A. Tomson, ii. 65, 66
of Drapery, by D. A. Wehrschmidt, vi 4
of Girl's Head, by Lady Alix Egerton (Mrs. Jopling-Rowe's Studio), vii. 45
of Heads, by G. B. Johnson, vi. 7, by A. Moore, iii. 5, by D. A. Wehrschmidt, vi. 9, 11
of Horses, by Lucy Kemp-Welch, vi. 8, 12, 13
of a Lemon Tree, by Sir F. Leighton, iii. 27
of Magnolia, by W. Shackleton, xx. 111
of Still Life, by G. Muller (Flowers), xix. 52
of Wild Animals, by J. M. Swan, xi. 236–42, xvi. 220

Studies (*continued*):—
in Chalk:—
of Trees, by H. Harpignies, xiii. 145
by R. Fowler, *Woman's Head*, ix. 89
Red:—
by J. S. Sargent, for *David in the Camp of the Philistines*, xix. 105
by J. W. Waterhouse, *Woman's Head*, vi. *facing* 218
White:—
by F. Brangwyn, *for* "Charity," xx. 14, 15
by Mary B. Kerry, *Draperies*, v. 106, 107
by Byam Shaw, *for* "The Ways of Man," xx. 17
by G. Moira, *for* "The King's Daughter," xii. 235 (printed in Tone)
by G. S. Watson, xx. 19
in Charcoal, by R. Fowler, *Semi-nude seated Female figure*, ix. 86
in Crayon, by Forain, *Seated Girl*, xii. *facing* 124
in Gold, by Sir E. Burne-Jones, xvii. 203
in Indian Ink, by Forain, *Girl Standing*, xii. *facing* 264
in "Line," by Forain, *Female Figures*, xiv. 175, 179
in Oils, by F. Brangwyn, *Man's Head*, xii. 11
in Pencil and Pencil and Ink, by J. W. West, *Donkey*, vi. 140, *Girl*, 141, *Girl and Roses*, 147, *Roses*, 145
in Sanguine, by H. Speed, *Young Woman's Head* (printed in Colour), xv. 153, *Young Woman's Head and Shoulders* (printed in Colour), 161
on Brown Paper, by J. Pryde, v. 217
Studio, by P. Tree, xx. 99
—— of G. H. Boughton, from a Photo by Dixon, iii. 131
—— and Outdoor Hut of Mrs. Stanhope Forbes, iv. 187
—— Seat designed by L. Alma-Tadema, two views of, ii. 17
Sturdee, P., Paintings by, *Japanese Subjects*, vii. 163, 164, 165 (printed in Colour); 166
Sugar Basin in Silver and Glass, design for, by Hilda M. Pemberton, xiii. 187
Sumner, H., Fitzroy Pictures by, i. 29, iii. 128, viii. 53
—— —— Illustration by, *in* "Jacob and the Raven," vi. 258
—— —— Needlework panels designed by, ii. 13
—— —— Sgrafitto Decorations by, in various churches, xiii. 153–60, Cartoon for, *David* (printed in Colours), 161
—— —— —— —— Designs for, by, ii. 19, xviii. 126
Sumner, H., Sketch Plan for Sgrafitto Decoration of a Church by, ix. 274
—— —— Working at Portsmouth, xiii. 152
Sundial, Temple Gardens, *from* Lethaby's "Lead Work," iii. xxxiii.
—— Designed by Mrs. G. F. Watts, carried out by F. Mitchell and others, xx. 83
—— Design for, by A. T. Roberts, viii. 232
Sutcliffe, F. W., Photographs by, *Whitby Scenes*, i. 87, 95
Swan, J. M., Sculpture by: *Leopard Running*, xvi. 235; *Puma and Macaw*, xx. 12
—— Studies by: *Polar Bear*, xvi. 220; *of Wild Animals*, xi. 236–41
—— Electric Engraving Co., Photo-Engraving by, *Dordrecht*, ii. 52
Sweden (*see* Prince Eugen of, Skansen, Stockholm, Thaulow, Zorn, *etc.*)
—— Textile Decorative Art of, *see* Foberg and Munthe
Switzerland and the Riviera, Sketches of, by W. Thomson, xvi. 101-6
Swynnerton, J. W., Fountain by, ii. 130, 131
Syddall, J. (Bushey School), Pencil Drawings by, x. 23, 25
Syrett, Mabel, Gesso Door Plate designed by, iii. 157
Syson, Mabel, Designs for Hangings by, xxi. 266, 267
Szikszay, Feri de, Painting by, *Conte de Printemps*, xx. 274

T

TADEMA, Sir L. Alma, Drawing by, *Two Women*, iii. 90
—— —— Lithograph by, *Girl at Table*, vi. 97
—— —— Painting by, *Portrait of E. A. Waterlow*, xviii. 95
—— —— Studio Seat designed by, ii. 17
Tanagra Terra Cotta figures, xiv. 98–104
Tangier, Sketches and Paintings of, by N. Garstin, xi. 177, 178, 181, 182, *View from Tangier* (printed in Colours), 179
Tapestry (*see* Arras Tapestry *and* Textiles):—
Cartoons for, by E. Grasset, xxi. 136, 137
by W. Morris, designed by Sir E. Burne-Jones, iii. 98
designed by C. F. A. Voysey, ix. 191, 195
designs for, by F. Brangwyn, xii. 16
—— by G. Munthe, viii. 221–3
—— by Hilda M. Pemberton, xvii. 261
Hanging, Silk and Wool, by A. H. Lee, ix. 274, executed by the same, ix. 195, 275
—— —— —— designed by S. Rowe, executed by A. H. Lee, ix. 275
Taubman, F. M., Bas-relief by, *Aurora*, vii. 184
—— —— Bronze Bell-pulls by, ix. 266
—— —— Sculpture group by, *Rescued*, vii. 183
Tavern Signs, Iron and Copper, by H. Pepper, iii. 142

Taylor, E. I., Appliqué-work Panel, design for, by, xviii. 278
—— —— Designs for Friezes by, ix. 273
—— —— Stencil by, iii. 71
—— —— Stencilled Figures designed by, ii. 19
—— —— Wall-paper designed by, ix. 271
—— F., Designs for Buckles by, viii. 235
—— —— Design for Poster by, viii. 237
—— J. W., Design for Decoration of a Plate by, xvii. 264
—— T., Wrought-Iron Screen by, viii. 172
Teague, Violet, Painting by, *Portrait of Marie Hyermans*, xi. 130
Teed, Isabella L., Design for Book-cover in Metal by, vi. 43
Tégner, H., Bookbindings designed by, ix. 41–3, 47
Terminal *from* Lethaby's "Lead-Work," iii. xxxi.
Terra-cotta, Altar in, designed by Mrs. G. F. Watts, executed by the Compton Class, *Home Arts and Industries*, xvii. 103
—— Panel in, by J. R. Cooper, xvii. 48
Testi, P., Medallion by, xii. 128
—— —— Sculpture by, *Bust of a Boy*, xii. 128
Textiles (*see also* Tapestry and Arras Tapestry):—
Brocades by G. de Feure, xx. 176
—— designed by C. F. A. Voysey, xviii. 38–40
Carpet, Detail of Design for, i. 122
Carpets by F. Aubert, x. 119, 125, xix. 194
—— by E. Colonna, xx. 169, 174
—— designed by C. Dresser, xv. 108
—— —— by C. F. A. Voysey, ix. 190, xviii. 41, 46
Chintz, design for, by C. F. A. Voysey, vii. 212
Cretonnes designed by C. Dresser, xv. 107, 109
—— —— by A. H. Mackmurdo, xvi. 192
—— designs for, by C. Cornwall, xx. 251
—— —— by S. Haward, ix. 275
—— —— by A. Silver, ix. 272
Damask, Watered, designed by F. Aubert, xvii. 273
Furniture Covering by W. Stoddart, xx. 249
Hangings, designs for, by Mabel Syson, xxi. 266, 277
Printed Cotton, designs for, by J. E. Birks, v. 109; by A. Pollock, *ib.*
—— Fabric, by C. F. R. Voysey, ix. 196
—— Hanging, design for, by W. Ferguson, xx. 260
—— Muslin, designs for: by F. Cope, xx. 252; by Dorothy Cheesman, 252; by T. W. Long, 251
—— Silk, designs for: by Helena Appleyard, xx. 251; by W. Crane, ii. 3
—— —— Hanging, design for, by Winifred M. Horton, xxi. 265
—— Textiles, designs for, by A. Silver, iii. 117–21
—— Velvets, by F. Aubert, xii. 200, 201
Textiles (*continued*):—
Printed Velvet, designs for, by L. Solon, iii. 93
—— —— —— by C. F. A. Voysey, i. 233, 236
—— Velveteens, designs for, by L. F. Day, ii. 59
Silk Brocades, designs for, i. 21, 22
—— Hanging, design for, by W. E. Grimshaw, viii. 236
Silks, Italian, German and Persian, in Mme. P. Errera's Collection, xix. 255–61
Swedish Tapestry, by Mrs. A. Foberg, xxi. 194
—— Tapestries, designed by G. Munthe, various executants, xxi. 191
Table linen:—
Designs for, by W. Crane, ix. 56
Damask Serviette, design for, by Alice G. Lock, xx. 250
—— Table-cloths, designs for: by Mary D. Baxter, xvii. 261; by R. Anning Bell, xviii. 104; by W. Crane, xviii. 116, xx. 55
—— Table Linen, designs for: by F. B. Fulford, xx. 50, by H. G. Palmer, 51
Textile Patterns from Suffolk Rood Screens, xv. 240–7
Velvet, Genoese, designed by F. Aubert, xvii. 273
Velveteens, designs for, by L. F. Day, ii. 59
Woven Fabric, designed by F. Aubert, xvii. 274
—— —— Design for, by R. West, xx. 249
—— Hangings, Stockholm Exhibition, xi. 267–8
—— Muslin, design for, by F. F. May, xx. 252
Thaulow, F., Drawing by, *Port de Dieppe*, xi. 9
—— —— Paintings by: *Clair de Lune*, xvii. 18; *Ferme en Normandie*, xi. 5, *Nocturne*, 4, *Orage*, 11; *Pluie d'Octobre en Norwège*, x. 13; *La Rivière d'Arques*, viii. 18; *Les Saules*, xi. 8, *Le Soir* (printed in Colours), 2; *A Summer Evening*, xiii. 198; *Tempête de Neige en Norwège*, xi. 15; *La Touraine*, xviii. 137; *Venice*, xiv. 144; *Le Vieux Pont, Vérone*, xix. 95; *Le Village Bleu*, xi. 12
—— —— Pastel by, *Rivière en Normandie*, xi. 7
—— —— Photograph of, xi. 3
Thayer, A. H., Paintings by: *The Angel*, xv. 253, *Brother and Sister*, 252, *Mother and Child*, 250, *Portrait of Miss Dow*, 248, *Portrait of T. M. Dow*, ib., *A Virgin*, 249, *The Virgin Enthroned*, 251
Thirtle, J., Design for Enamelled Buckle by (printed in Colours), xiv. 141

Thoma, H., Lithographs by: *The Daughters of the Rhine*, x. 84, *Rest during the Flight into Egypt*, 85, *The Source*, 78; *The Triton* (printed in Colour and Gold), xvii. 233
—— —— Paintings by: *Banks of the Nidda*, x. 80, *The Pearl*, 82; *Portraits of Himself and Wife*, xii. 268; *Ridge in the Black Forest*, x. 81, *Singing Angels*, 87; *Tritons*, xiv. 113; *The Water Spirit*, x. 79, *The Wonders of Spring*, 83
Thomas, F. Inigo, Illustrations of Gardens by, xxi. 181, 189, Water-colour by, *Example of Old House as Central Feature of a Garden Design* (printed in Colours), xxi. 33
—— G., Paintings by: *Evening*, x. 193, *The Pool*, 192; *White House on the Hill*, vii. 114
—— P., Etching by, *Dorking*, iii. 59
—— T., Drawings by, in the Palace of Dress, Paris Exhibition, 1900., xx. 227–30, 233–6
—— V., Painting by, *In the Studio*, iv. 27
Thompson, C. G., Copper Plaque by, xvii. 189
—— —— Repoussé Copper Afternoon Tea Tray by, xxi. 133
—— Margaret E., Design for a Book-cover by, xiv. 273
—— —— Design for an Illustration by, xx. 264
—— —— Drawings by, xiv. 264, 266
Thomson, G., Drawings by, *Wood-carving and other Handicrafts at Essex House*, xii. 27–31
—— —— Lithograph by, *Brentford Eyot*, iv. 75
—— —— Portrait Sketch of H. H. La Thangue by, ix. 169
—— —— Sketch, *The Guitar Player*, ii. 79
—— H., *see also* Paterson, O.
—— —— Door Panel in White and Lustred Glass by, xiii. 18
—— —— —— —— in Glass, xiii. 21
—— —— Stained Glass Window in White and Lemon Glass designed by, xiii. 17
—— —— Window and Screen in Opalescent and Clear and Tinted Glass by, xiii. 16
—— Hugh, Book-plate by, iii. 192
—— —— Illustration by, in "Highways and By-ways in Cornwall and Devon," xiii. 128
—— L., Painting by, *Blue and Silver and Gold*, xi. 125
—— W., Sketches by, *Switzerland and the Riviera*, xvi. 101–6
Tiffany, L. C., Door Panel, in Opalescent Glass, Beach Pebbles and Lead-work designed by, xi. 165
—— —— Favrile Glass Vases, Lamp and Window by, xiv. 16–21
—— —— Fireplaces and Studio Corner in the House of, xi. 158, 159, 163
—— —— Lectern by, xi. 162
Tiffany, L. C., Stained Glass, Favrile Glass, and Mosaics designed by, xvii. 39,–43
—— —— Vase in Metal and Favrile Glass designed by, xi. 157
—— —— Window made of Beach Pebbles by, xi. 161
Tilney, F. C., Book-plate designed by, ii. 140
—— —— Cloth Book-covers designed by, iv. 19, 22
Tito, E., Paintings by: *La Place de San Marco*, xvii. 199; *September*, xi. 129
Toft, A., Sculpture by: Statuette: *Evening*, xii. 121, Head: *A Vision*, 122
Tomb of the Doge Michele Morosini, iii. 80
Tombay, A. De, Sculpture by, Recumbent figure in Ivory and Wood, *L'Homme Dieu au Tombeau*, xi. 203
Tomson, A., Painting by, *September Morning*, vi. 217
—— —— Studies of Cats by, ii. 65, 66
Tooke, W., Bowl carved by, v. 174
Toorop, J., Painting by, *The Three Brides*, i. 247
—— —— Programme Cover by, x. 242
Toppelius, W., Painting by, *Au Bord de la Mer*, xiii. 119
Towgood, Mary, Cartoon for Mural Decoration by (Five Seated Figures), xvi. 44
—— —— Monochrome Study by, *Hermione as a Statue*, xiii. 43
Townsend, C. H., Book-plate by, iv. 197
—— —— "Cliff Towers," a house designed by, drawings and plans of, xiii. 239–44
—— —— Design by (Bishopsgate Institute), v. 39
—— —— Design for the Whitechapel Picture Gallery (façade), x. 131, xvi. 197
—— —— Fireplace designed by, with carving by G. Frampton, ix. 51
—— —— Font Cover designed by, xii. 118
—— —— Photographs by, *Foreground Studies*, 156, 159, 162, 165
—— —— Sketches and Plans of Artistic Cottages, vi. 30–4
Toyer, A., Inlaid Settle executed by, xiv. 130
Trade Mark, Val St. Lambert Society, designed by A. Rassenfosse, vii. 245
—— Seal, designed by A. de Riquer, xix. 185
Traquair, Mrs., Book-cover by, xvi. 49
—— —— Mural Decoration by, xii. 189 91
Tree, P., House by, xx. 100
—— —— Studio by, xx. 99
Trentacoste, D., Sculpture by, *La Fille de Niobe*, xvii. 202
Tréport, Sketches at, by D. Hardy, viii. 33–7
Trevorrow, W., Photograph by, *Painters' Club, St. Ives, The Fo'csle*, v. 110
Troubetzkoy, Prince, Sculpture by: Bust, *G. Segantini*, xi. 156; Statuette, *After the Dance*, xiv. 212
Trowel and Bag designed by N. and E. Dawson, executed by the same, and by S. Cope and C. Ottaway, ix. 125

Trower, Miss C. G., Embroidered Cushion executed by, ix. 201
Tuaillon, L., Bronze Equestrian Statue by, vi. 124
Tuck, E., Stove-grate Panel by, viii. 173
Tucker, T., Painting by, *Seascape*, ix. 72
Tuke, H. S., Paintings by: *The Fisherman*, v. 93, *Inside the Brigantine*, 96, *Portrait of Mrs. G. Talbot*, 95, *Sailors Playing Cards*, 94
—— —— Photographs of, v. 90
—— —— Sketches by: *After Rough Weather*, iii. 76, *Evening*, iii. 76, *A Head*, v. 91, *Ready to Start*, 77, *Rounding the Point*, ib., *Towing in*, 78, *Waiting for Orders*, 79
Turbayne, A. A., Book-bindings by, xiv. 195, 196
Turner, A., Sculpture by, Group: *Charity*, xiii. 42
—— Beatrice M., Design by, based on a Flowering Plant, xx. 252
—— —— Design for Bellows by, xx. 256
—— J. M. W., Mezzotints after, by F. Short, x. 223, 225, 227, 228
—— L. A., Carved Walnut Fire-screen, ii. 60
Tvarojnikoff, T., Painting by, *Grandmother and Grandchild*, xv. 134
Tyndale, W., Water-Colours by, *Oriental City Scenes*, xiii. 261
Tyrol, The, Sketches of, by T. Grubhofer, xv. 23–8

U

Uhde, F. von, Paintings by: *Sorrowful*, vii. 186; *Richard III.*, xii. 196
Underwood, C. F., Painting by, *At the Eiffel Tower*, xxi. 263
Unger, H., Lithograph by, *Woman's Head*, xv. 271
Upton, W., Oak Settle carved by, viii. 93
Urban, H., Paintings by: *Landscapes*, xvii. 277–9, *Medusa's Head*, 280, *Study of a Fish*, 279
—— J. (*see* H. Lefler and), Mural Decorations by, xvii. 53
Ussi, S., Painting by, *In the Desert*, xvii. 61
Utamaro, Coloured Woodcuts by, iv. 136–43
Uzanne, O., Illustration by, *from* "The Book-hunter in Paris," ii. 144

V

Vail, E., Paintings by: *Il Pleut sur la Ville*, xvi. 67; *Rio della Madonetta, Venice*, xix. 95; *Soir de Bretagne*, xvii. 14
Vallance, Aymer, Book-plate by, i. 150
—— —— Church Banners designed by, xix. 43
—— —— Memorial Brass designed by, xxi. 199
Vallgren, V., Bénitier in Stoneware by, xi. 45
Vallotton, F., Decorative Painting by, *Reflets*, Impression Decorative (printed in Colours), x. *facing* 254
Vollotton, F., Portrait of P. de Chavannes by, xv. 207
—— —— Programme Cover by, x. 240
Van de Welde, H., Book-bindings designed by, ix. 42, 45
—— —— Decorations by, at the Salon Keller und Reiner, xv. 286
—— —— Mantelpiece by, vii. 179
—— —— Screen, Sideboard, Bookshelf and Table by, xviii. 207, 208
Vase, by W. Robinson, xi. 110
—— in Carved Plaster, by G. C. France, ii. 173
—— in Cloisonné Enamel on Copper, by C. Heaton, v. 128
—— in Metal and Favrile Glass, designed by L. C. Tiffany, xi. 157
Vasnetzoff, V., Painting by, *Plashtchanitza* (*Entombment*), xv. 133
Veazey, D., Designs for Silver Sporting Cups by, xx. 40, 41
Veber, J., Auto-lithograph by, *Woman's Face Covered by Her Hand*, xviii. *after* 124
—— —— Painting by, *La PetitePrincesse*, xi. 269
Vencesse, Plaquette by, xv. 21
Venetus, Dominicus, Italian Virginal made by, 1584., xix. 192
Venice, Sketches of, by F. Richards, iii. 170 8
Verheyden, J., Painting by, *Les Libellules*, ii. 51
Vernet, C., Lithograph Portrait of, by H. Vernet, xiv. 29
—— —— Pen-and-Ink Sketches by, *L'Ancien Régime*, xiv. 34
—— —— Pencil Sketch by, *Napoleon on Horseback*, xiv. 33
—— H., Lithograph by, *Portrait of Carle Vernet*, xiv. 29
—— —— Portrait of, by L. Massanet, xiv. 29
—— —— Sketches by: *Girl on a Donkey*, xiv. 37, *Napoleon* (printed in Tone), 31, Portraits; *Chateaubriand*, 35, *Marshal Pélissier*, 36, *Sir W. Scott*, 35, *Prince Jerome Napoleon*, 30
—— J., Portrait of, in Crayon, by O. Latour, xiv. 28
Verneuil, P., Poster by, viii. 115
Vernon, , Medal by, xv. 18
Verstraeten, Th., Drawing by, *Fisherwomen*, ii. 46
Victorian Artists' Society, Melbourne, vii. 90
—— —— —— —— *Portraits of Some Members*, viii. 91
—— —— —— —— *A Smoke Night at*, vii. 92
Vienna School of Decorative Art, Decorations of Interior of, by Prof. J. Hoffmann, xxi. 112, 113
—— —— —— —— Writing Cabinet exhibited by, xxi. 119
——, "Secessionist" Exhibition Building at, Photographs of, xvi. 30, 31
—— —— —— Interior, Paris Exhibition, 1900., xxi. 117

Vierge, D., Water-colour Sketch by, *Arab Scene* (printed in Colours), xvi. 2
Vikström, E. Sculpture by, Bust: *Invocation*, xiii. 122
Village Architecture (elevations and plan), by Messrs. Brewill and Bailey, x. 183, by E. George and Peto, 178–80, by W. Owen, 181, 182
—— Shop at Yattendon, viii. 92
Vogeler, H., Etchings by: *Frühling*, xiii. 53, *Liebe*, 54, *Das Mädchen und die Raben*, 52
Voisey, G., Bowl and Chair designed by, v. 174
Volkman, H. von, Chair-backs designed by, xv. 204, 205
—— —— Lithograph by, *Full Moon*, xvi. 167
—— —— Paintings by: *Birkenhain*, xv. 130, *Einsamer Weiher*, 128, *Eschenallee*, 129
—— R. von. Chair-backs carved by, xv. 204, 205
Volz, W., Painting by, *Frau Musica*, xvii. 180
Voss, C., Sketches by, *Roman Villas*, xviii. 241–4
Voysey, C. F. A., Brocades designed by, xviii. 38–40
—— —— Bronze Figure by, xviii. 41
—— —— Cabinet designed by, xviii. 42
—— —— Carpet designed by, ix. 190, xviii. 41, 46
—— —— Chair designed by, ix. 194, xviii. 43
—— —— Chintz designed by, vii. 212
—— —— Clock designed by, vii. 216
—— —— Copper and Wrought-Iron Kettle Stand designed by, i. 235
—— —— Cottage (Artist's) designed by, elevation and ground plan, iv. 34
—— —— Country and Suburban Houses designed by, xvi. 158–63
—— —— Cushion, designed by, xviii. 185
—— —— Door-hinges and Handle by, xviii. 44
—— —— Drawings and Plans of Domestic Entrance Halls by, xxi. 242–6
—— —— Embroidery designed by, ix. 193
—— —— Fireplace designed by, ix. 195
—— —— Friezes designed by, xviii. 47
—— —— Furniture designed by, vii. 214, 215, 217–19
—— —— Grille in Metal, for Essex & Co., design for, i. 37
—— —— Houses and Cottages designed by, xi. 16–24
—— —— Inlaid Workbox, design for, i. 235
—— —— Lady's Work Cabinet, Oak, Stained Green, designed by, ii. 12
—— —— Looking-glass designed by, xviii. 45
—— —— Mantelpiece designed by, xviii. 45
—— —— Printed Fabric designed by, ix. 196
—— —— Printed Velvet, design for, i. 233, 236
—— —— Street Lamp designed by, ix. 194
—— —— Tapestry designed by, ix. 191, 195
—— —— Tiles designed and modelled by, ix. 192
Voysey, C. F. A., Wall-paper, designs for, i. 35, 231–3, iii. 94, vii. 208–13, ix. 190–3, xviii. 48, 49

W

WAINWRIGHT, W. J., Painting by, *Wise and Foolish Virgins*, xviii. 136
Waistband, design for, by Florence A. Francis, xi. 255
Waite, Harold, Painting by, awarded R. A. Creswick Prize, 1894., ii. 138
Wales, H.R.H. the Princess of, Metal Work designed by: Fire Stand, v. 169, Forged Iron Log Stand, 168
Walker, Miss C. A., Della Robbia Coloured Panel designed by, *Pandora*, xiii. 190
—— —— "Della Robbia" Plaque designed by, xi. 116
—— W. E., Water-colour Painting by, *In Winter*, iv. 122
—— W. J., Tankard executed by, xvii. 105
Waldram, Beatrice A., Design for Wall-Paper and Frieze by, xiv. 277
Wallander, A., Door Hanging in Cloth Appliqué Work designed by, xx. 129
—— —— Flower Bowl modelled by, xxi. 196
—— —— Pottery by, xii. 275
—— —— Table in Oak designed by, 128
—— —— Tapestry designed by, xxi. 190
Wall Decoration by J. E. Birks, viii. 235
—— —— by M. H. Baillie Scott, v. 18
—— Fountain, design for, by Katherine M. Coggin, xiv. 265
—— —— Modelled design for, by H. Miller, xx. 259
—— —— design for, by G. A. Williams, xvii. 190
—— Hangings by F. Aubert, x. 119, 121, 125
—— —— designs for, by R. J. S. Bertram, xiv. 269, 281
—— Papers, *see also* Paper-hangings and Stencilled *do.*
—— —— and Frieze by F. Aubert, xiii. 86, 87
—— —— by W. Crane, ix. 54, 55
—— —— by C. F. A. Voysey, iii. 94
—— —— designed by W. Crane, xviii. 118; by M. H. Baillie Scott, v. 16, 17, 20; by I. Taylor, ix. 271; by various artists, i. 250–1; by C. F. A. Voysey, vii. 208–13, ix. 190–3, xviii. 48, 49
—— —— designs for: by Sydney Mawson, i. 35; by H. D. Richter, xi. 252; by A. Silver, iii. 117–21; by C. F. A. Voysey, i. 35, 231–3
—— —— in Distemper Colour, designed by H. Wilson, ii. 22
—— —— and Frieze, designs for: by Annie L. Bell, xiv. 276, by Beatrice A. Waldram, 277; by J. L. Whitcombe, xx. 253

Wall Papers, Frieze designed by S. Haward, ii. 58
—— —— —— design for, by C. H. Rogers, xiv. 277
Wallis, F. G., Carved Wood Tea-Caddy by, x. 190
—— H., Stencilled Prints by, xx. 112, 112
Walton, E. A., Painting by, *Portrait of J. Glenny*, xiv. 118
Wanless, C., Design for an Illustration by, xx. 264
Ward, Effie, Design for Stained Glass by, xvi. 199
Wardrobe and Dressing-table by G. de Feure, xx. 172
Warre, Eleanor C. F., Glass Bowl designed by, ii. 23
Warren, Katherine M., Design for Embroidered Fan by, xvii. 257
Wash Drawing by E. Keely (Mr. Donne's Studio), *Girl Painting*, vii. 42
—— —— by H. Harpignies, *Moonlight Landscape with Trees*, xiii. 148

Water-Colours:—
by W. Ball: *Bosham*, i. 184, 185; *Misty Evening*, xvi. 3, *Morning Mist in Robin Hood's Bay*, 11, *Norfolk Uplands*, 7, *Petergate, York*, 8
by R. Anning Bell, *The Mosaic at the Horniman Museum* (printed in Colour), xxi. 207
(on Silk) by Bin-San, vii. 162
by G. Bottini, *Sortie de Théâtre* (printed in Colours), xviii. 249
by G. H. Boughton, iii. 130, 132, 133
by Boutet de Monvel: *The Old Nurse*, v. 156, *Study in Two Colours*, 159, *Unfinished Portrait*, 162
by W. Brymner, *The Black Schooner*, xx. 133
by P. Buckman, *Artemis*, xi. 265
by Ethel K. Burgess: *End of the Day*, xx. 195, *Yorkshire Fisher Folk* (printed in Colours), 193
by Kate Cameron, *The Violinist* (printed in Colours), xvii. 2
by J. Clark, *Sunlight* (printed in Colours), xiv. 152
by E. Davis (Mr. Donne's Studio), vii. 41
by G. de Feure, *Les Jardins d'Armide*, xii. 97
by Mrs. (Elizabeth) Stanhope Forbes, *Marie* (printed in Colours), xviii. 29
by J. Fulleylove, *Greek Architecture*, vii. 76–9, 81, 82
by A. Goodwin: *Bridgnorth*, and *St. Mary Redcliffe*, iv. 123; *The Taj-Mahal*, vii. 173
by P. Gossop, *The Queen of Hearts*, xxi. *facing* 268
by M. Hale, *Bristol: Winter Evening*, iv. 122
by H. Harpignies, *Landscape with Trees* (printed in Colours), xiii. 142
by G. Henry, *A Japanese Belle*, iv. 99
by J. H. Henshall, *Stool of Repentance*, iv. 121
by E. R. Hughes: *Biancabella and Samaritana*, iv. 125; *The Careless Shepherd*, iii. 66

Water-Colours (*continued*):—
by F. E. Jackson: *The Convalescent*, xviii. 282, *The Daisy Chain* (printed in Colours), 283, *The Rose*, 285, *Souvenir of the XVIIIth Century*, 286
by F. E. James: *Autumn, Asolo*, and *Near Asolo*, xii. 263, *Grocer's Shop, Bewdley*, 262, *Interior of Taglia Cozzo*, 265, *San Pierro in Grado*, 264, *Shop Front, Bewdley*, 261, *Study of a Rose*, 260, *A Tailor's Shop*, 259
by Agnes Jones, *Landscape*, ix. 140
by N. Jungmann: *A Dutch Boatman* (printed in Colours), xv. 2; *Girl Fishing*, xvi. 123, *Girl Sitting Knitting*, 124; *Neeltje Tuyp* (printed in Colours), xiii. 27; *The Signal-Bell*, xvi. 125; *Portrait of C. W. Bartlett*, xiii. 23, *Seated Girl*, 25; *A Tulip Farm in Holland* (printed in Colours), xv. 76; *A Volendam Musician* (printed in Colours), xiv. *facing* 58; *A Volendam Worthy*, xix. 277
by G. La Touche: *La Guerre*, xvi. 80, *La Révolte*, 84
by Lord Leighton, *Tobit and the Angel* (printed in Colours), xi. 74
by J. Maris: *Child Playing the Piano*, xviii. 237, *View of a Town*, 234
by G. Moira, *A Crusader* (printed in Colours), xii. 222
by C. C. Moore-Park: *Child and Muff* (printed in Colours), xxi. 169, *The Goose Girl* (printed in Tint), 177
by W. J. Müller, *Heidelberg*, ix. 299
by H. Olde, *Portrait of Claus Groth*, xxi. 65
by A. Parsons: *Lawn and Summer House*, xvi. 156, *An Old Garden* (printed in Colours), 148, *Rocks and Trees*, 155, *Stepping Stones*, 157
by G. J. Pinwell, *A Study* (printed in Colours), xviii. 101
by H. Rivière: *Bois à Landmélus*, xix. 61, *Quai St. Bernard, Paris*, 60; *An Evening Effect at the Paris Exhibition* (printed in Colours), xxi. 115
by C. Robinson, *The Norns* (printed in Colours), xviii. 205
by T. M. Rooke, *Rouen Cathedral*, viii. 46
by F. N. Shepard, *Snow in Early Spring* (printed in Colours), xix. 189
on Silk, *see* Conder, Sho-Tei
by M. Smyth, *November Day in the Fens*, xix. 56
by E. Stohr, *In the Kitchen*, xix. 202
by I. Thomas, *Example of Old House as Central Feature of a Garden Design* (printed in Colours), xxi. 33
by W. Tyndale, *Oriental City Scenes*, xiii. 261
by D. Vierge, *Arab Scene* (printed in Colours), xvi. 2
by W. E. Walker, *In Winter*, iv. 122

Water-Colours (*continued*):—
by C. J. Watson: *Flower Market, Paris* (printed in Colour), ix. *frontispiece, Largo del Duomo, Taormina*, 5, *The SS. Seine*, 4
by J. R. Weguelin, *Rustic Phidyle*, iv. 119
Print, by J. D. Batten and M. Fletcher, *The Harpies*, x. 51
Waterhouse, Miss, Plaque designed by, xvii. 102
—— Mrs., Metal-work designed by: Copper Screen, xvii. 105, Copper vessels and dishes, 102; Hammered Brass and Copper Vessels, xx. 85; Metal Tankard, xi. 110; Mirror Frame, v. 170
—— —— and Amyas Waterhouse, Copper Dish designed by, xvii. 102
—— J. W., Chalk Study by, *Girl's Head*, xviii. 157
—— —— Paintings by: *La Belle Dame Sans Merci*, iv. 108, *Circe Invidiosa*, 112, *Consulting the Oracle*, 105, *Field Flowers*, 103, *Hamadryad*, 104; *Hylas and the Nymphs*, x. *facing* 24; *The Lady of Shalott*, iv. 113, *A Naiad*, 102, *Ophelia*, 109; *Portrait of Miss Phyllis Waterlow* xviii. 100
—— —— Studies by: *for*. "Hylas and the Nymphs," x. 244, 245, 247; in red Chalk, *Woman's Head*, vi. *facing* 218
—— P., Washstand in Oak and Pewter designed by, xx. 82
Waterloo Bridge, Photograph by F. Hollyer, i. 192
Waterlow, E. A., Portrait of, by Sir L. Alma-Tadema, xviii. 95
Watson, C. J., Auto-lithograph by, *Coutances*, ix. *facing* 10
—— —— Etchings by: *Bologna*, ix. 7; *Cefalu, Sicily*, ii. 45; *Cheyne Walk, Chelsea*, ix. 11, *Corner of Dordrecht*, 9; *Ponte del Cavallo, Venice*, ii. 44, *Saint Etienne du Mont Paris*, 43; *Street Scene*, ix. 8; *Wells Cathedral*, x. 250; (sand-ground) *Evening on the Zuyder Zee*, vii. 165
—— —— Lithograph by, *Riverside Scene*, vi. 99
—— —— Pastel by, *Fisher Folk, North Holland*, ix. 3
—— —— Pencil Drawings by: *In the Luxembourg Gardens*, ix. 10, *Leiden*, 14, *Place Thiers, Lisieux*, 12, *Rue de Bièvre*, 13
—— —— —— Sketches by, i. 171, 176
—— —— Water-colours by: *Flower Market, Paris* (printed in Colour), ix. *frontispiece, Largo del Duomo, Taormina*, 5, *The SS. Seine*, 4
—— G. S., Study in White Chalk by, xx. 19
—— H., Painting by, *Landscape*, ix. 139
Watson, J. S., Painting by (R.A. Students' Competition, 1894.), ii. 137
—— P. Fletcher-, Drawing by, *High Mass, Burgos Cathedral*, xvii. 123
—— W. B., Silhouette of Antique Figure by, v. 108
Watts, Gwendoline, Designs for Door Latch, Plate and Hinges by, xx. 258
—— G. F., Lithograph by, *Female Head*, vi. 89
—— —— Painting by, *Portrait of Lord John Russell*, vii. 189
—— —— Portrait of, from a Photograph by J. Caswall-Smith, xi. 50
—— —— Sculpture by: Equestrian Statue: *Physical Energy*, xix. 45, detail of the same, 44
—— Mrs. G. F., Altar in Terra-cotta designed by, xvii. 103
—— —— Mortuary Chapel and Ornaments of, designed by, xiv. 235–40
—— —— Sundial designed by, xx. 83
Way, T. R., Lithographs by: *The Lower Pool, Thames*, viii. 125; *West India Docks*, vi. 218
Webster, R. S., Photograph by, *Lake Scene*, iv. 62
Wegmann, Bertha, Paintings by: *Morning Hours*, xiii. 95, *Mother and Child*, 97; Portraits: *of Frau E. v. B.*, xiii. 91, *of Jeanna Banck*, 92, *of Herr Kolm*, 93
—— —— Pencil Sketch by, *Reading Girl*, xiii. 98
Weguelin, J. R., Water-colour Painting by, *Rustic Phidyle*, iv. 119
—— T. R., Illustration by, *Big Claus*, ii. 75
Wehrschmidt, D. A. (Bushey School), Pencil Drawing by, x. 31
—— —— Study of Drapery, vi. 4, Studies of Heads, 9, 11
Weingartner, W., Picture Post-card by, *Schloss Hartenstein*, xiv. 288
Weiss, E. R., Etching by, *Spring Flowers* (printed in Tint), xii. *facing* 20
Welch, Lucy Kemp-, Studies of Horses, vi. 8, 12, 13
Welden, P. van der, Painting by, *Disillusioned*, xvi. 60
Welie, A. van, Chalk Drawing by, *Dolor*, xviii. 65
—— —— Paintings by: *Fairy Princesses*, xviii. 64, Portraits: *of Miss A. Lewin*, 62, *of Young Ladies*, 63, 64
Wells, J. S., Painting by, *Fishing Boats Leaving Whitby*, x. 186
Wellington, J. J. B., Photograph by, *Eventide*, i. 140
Wenig, B., Electric Light Fittings designed by, xvi. 288, 289
Wenzell, A. B., Drawing by, *At the Theatre*, ix. 297
Werenskiold, E., Painting by, *Portrait of Henrik Ibsen*, xiii. 199

West, J. W., Book-Plates by, iii. 192, iv, 200, viii. 42, x. 115
—— —— Chapter Heading by, vi. 187
—— —— Design by, v. 40
—— —— Design for cover of "The Portfolio" by, iii. 64
—— —— Drawing in Colours by, *Woman Stooping* (printed in Colours), ix. *facing* 192
—— —— Etching by, *Old Lady Writing*, v. 113
—— —— Illustration by, vi. 144
—— —— Paintings by, *Workers and Players—Horses*, vi. 138
—— —— Sketch by, *Oxted*, vi. 139
—— —— Studies in Pencil and in Pencil and Ink: *Donkey*, vi. 140, *Girl*, 141, *Girl and Roses*, 147, *Roses*, 145
—— R., design by, for a Woven Fabric, xx. 249
Wetenhall, E., House, design for, by, xx. 98
Weyer, W. A., Book-Plates by, iv. 198
Wheele, G., Oak Settle carved by, xx. 79
Wheeler, W., Oak Writing Bureau, and Inlaid Oak Chest executed by, ix. 197
Whistler, J. McNeill, Auto-lithograph by, *A Shoeing Smithy*, x. *facing* 36
—— —— Lithographs by: *The Canal*, vi. 233, *Confidences dans le Jardin*, 220, *Dome of the Panthéon*, 227, *Little Nude Model Reading*, 224, *Nocturne*, 221, *Seated Female Figure*, facing 88, *Sunday, Lyme Regis*, 225
—— —— Paintings by: *La Petite Souris*, xiv. 111, *The Piano Picture*, 115
—— —— Sketch by, *Women on Sofa*, vi. *facing* 88
Whitcombe, J. L., design for Wall-papers and Frieze by, xx. 253
—— W., and C. Hawkins, Inlaid Chair by, xx. 79
White, E. K., Mirror Frame carved by, v. 171
—— Gleeson, Gothic Alphabets by, v. 186
—— —— Cloth Book-cover, designed by, iv. 19
—— —— Leather Work, designs for, by, vi. 112
—— —— Monograms by, v. 188, 190
—— —— (*the late*), Photograph of, xv. 189
Whitechapel Art Gallery, designed by C. H. Townsend, xvi. 197
—— —— —— Façade of, designed by C. H. Townsend, x. 131
Whiting, C. R., Photograph by, *Foreground Study*, iv. 160
—— O., Bell-pushes by, xxi. 54, 55
—— —— Metal Panel by, ix. 264
—— —— Pendants, Switches, Electric Bell-pushes, &c., by, xix. 48
—— —— Yachting Trophy designed by, xx. 39
Wiemer, R., Bookbinding designed by, ix 45, 47
Wienecke, J. C., Plaquette by, xv. 56
Wiles, F. E., design for Menu Card by, xvii. 268
Wilkinson, B. Gay, Photograph by, *Sand Dunes*, i. 159
Wille, F. von, Lithographs in Colours by: *The Castle*, xvii. 244, *Valley in the Eiffel Mountains*, 236
Willett, C. R., Design for Barometer Case by, xx. 256
Willette A., Bookbinding designed by, ix. 44
—— —— Fan designed by, Lithograph on silk, viii. 47
—— —— Poster by, i. 60
—— —— Programme Cover by, x. 238
Williams, G. A., Clay Models from Life by, xvii. 189
—— —— Designs by: for a Door-plate, xvii. 187, for a Wall-fountain, 190
—— Gertrude, Illustrations by, xx. 196, 198, 199
—— —— Modelled Figure by, *Justice*, xiv. 200
—— J., Challenge Shield designed by, xviii. 132
—— —— Fender-panel designed by, xi. 111
—— —— Metal Cup designed by, viii. 96
—— —— Mirror in Hammered Brass and Oak, designed by, xx. 84
—— —— Mirror Frame designed by, viii. 95
—— —— Newspaper Rack designed by, xvii. 104
—— —— "Owl" Fender in Metal designed by, viii. 100
—— —— Design for Wall-paper, i. 250
—— Miss M., Tankard designed by, xvii. 105
—— M. and J., Fender designed by, xi. 111
—— R. J., Design for Christmas Card by, xiii. 196
—— —— Illustration by, to "Faerie Queen," vi. 42
—— Ruby, Silhouettes by, xxi. 127
Willink, A. (*see also* Prior), Illustration of Garden by, xxi. 86, 88, 184
Wilson, E., Chromo-Xylograph by, *The Windmill* (printed in Colour), xxi. 101
—— —— Copper-Work Panels designed by, vii. 225
—— —— Tail-piece by, *Windmill*, i. 164
—— F., Gesso Door-Plate designed by, iii. 155
—— G. W., Fountain, Bronze and Marble, designed by, ii. 16
—— H., Beaten Brass Door by, ix. 133
—— —— Book-cover by, xv. 49
—— —— Casts for Bronze Gate designed by, ix. 262
—— —— Chancel Stalls designed by, ix. 132
—— —— Design for Wall-Paper in Distemper Colour by, ii. 22
—— Margaret, Plaque in Hammered Brass by, xv. 28
—— Paton, Decorative Illustrations by, iii. 182–5
Wimperis, E. W., Book-Plate by, x. 114
Windows (*see also* Stained Glass):—
in American Opalescent Glass, by Baron A. Rosenkrantz, x. 53
made of Beach Pebbles, by L. C. Tiffany, xi. 161

Windows (*continued*):—
in Black and White Glass by O. Paterson, xiii. 20
with ornamented Shutters by M. H. Baillie Scott, v. 19
Winternitz, R., Painting by, *Quartett*, xvii. 178
Withers, W., Paintings by: *Early Spring*, ix. 73, *The Storm*, 132
Wolfers, O., Jewellery and Vase by, xix. 196, 197
—— P., Jewellery by, xvi. 134, 135
—— —— Metal Work by (Vases, Comfit-dish, and Ewer), xv. 135–7
Womrath, A. K., Book-Plates by, x. 118
—— Kay, Decorative Panel by (printed in Colours), xvii. 107
Wood, E., Armchair designed by, v. 135
—— —— Bedstead designed by, ix. 279
—— —— Chair designed by, v. 137
—— —— Chest of Drawers by, xiv. 285; *do.* designed by, v. 137
—— —— Dressing-Table designed by, v. 136
—— —— Sideboard by, xv. 125
—— Miss E. M., Della Robbia Panel painted by, *Melody*, xiii. 190
—— F. D., Bronze Door Knocker by, xvi. 272
—— —— Challenge Cup designed by, xx. 43, lid of the same, 42
—— —— Sculpture by: *Bust in Teak, Beech, and Lead*, xiii. 41; Figures: *Commerce, Industry, Steamship and Locomotive Traffic*, xi. 45, 46, *Mercury*, 47; *Painting, Music, Sculpture, Architecture* (female figures), xviii. 195, 196; Group: *Dædalus and Icarus*, vi. 242; Statue: *Dante at Ravenna*, xiii. 42
—— —— Statuette by, xx. 46
—— Florence H., Design for Altar Cloth by, xiv. 276
—— G. H., Gesso Door Plate designed by, iii. 157
—— J., Settle designed by, xiv. 284
—— Miss Muir-, Mirror Frames, repoussé, by, xix. 239
—— —— Plaque, repoussé, by, xix. 240
—— Starr, Drawing (in parody of Aubrey Beardsley), iii. 64
Wood-blocks (*see also* Wood-cuts):—
by C. M. Gere, *Nativity*, xiv. 10
by Margaret Harrison, *Hanged Man*, xiv. 13
by B. Sleigh: *Diana*, xiv. 15, *A King's Lesson*, 14, *The Vale of False Lovers*, 11
Wood-carvings:—
Bench Ends, Norway, xii. 83, 89
Bowl designed by G. Voisey, executed by W. Tooke, v. 174
Cabinet, designed and carved by Miss M. A. Heath, v. 168
—— designed by Messrs. Howard, i. 79
—— in Italian Walnut, designed and carved by G. Jack, ii. 13
Capital and Corbel, by G. Frampton, xii. 45
Wood-carvings (*continued*):—
Casket by Mrs. Hearn, i. 57
Chair-backs, English, xii. 159
—— —— designed and executed by H. and R. von Volkmann, xv. 204–5
Chairs, Icelandic, xii. 89
—— from Norway, x. 12–19
Chancel Stalls designed by H. Wilson, executed by C. Lask and Co. and J. Parkin, x. 132
Chest, in Chip-carving, v. 173
—— from Southwold, viii. 94
—— from Yattendon, viii. 91
—— tables, coffers, doors, &c.—old French, vi. 25–9
Coat of Arms by Mrs. R. Hopkins, xi. 124
Coffer, part Oaken, French, xii. 162
—— Italian, xii. 160, 161
Columns, by W. Aumonier, xviii. 265
Croquet Stand ornamented by M. McAuliffe, adapted by Miss Bourke, viii. 95
Cupboard, English, xii. 158
—— designed by W. Jarvis, xviii. 185
Door from Iceland, xii. 83
Doorways and jambs, Norway, xii. 84–8
Frames, carved wood, gilded, by Margaret Hussey, ii. 25
Frame by G. La Touche, xvi. 90
Fire-screen, walnut, by L. A. Turner, ii. 60
Frieze carved by J. Brooks, xi. 114
Hall Seat by W. Aumonier, xviii. 266
Mantelpiece in, by G. Frampton, ix. 50, 51, 53
—— designed by C. F. A. Voysey, xviii. 45
Mirror Frame, by A. Heady, v. 170
—— —— designed by J. Williams, viii. 95
Music Stand with Celtic ornament, v. 173
Panels:—
by W. Aumonier, *Ship*, xviii. 267
Gilded and Painted by T. M. and N. Rooke, ix. 263
old German Flat carving, *from* "Every Day Art," iii. vii.
by W. B. Grimwood, i. 56
in Mahogany, collection of H. Bloomfield Barr, i. 230
in Oak, by Christine L. Jackson, xx. 81
for Screen, designed by Lewis and Day, ii. 25
Pastoral Staff, by G. Frampton, xii. 44
Pulpit, French, xii. 157
Rood-Screen, South Pool Church, iv. 195, 196
Settee, Stockholm Exhibition, xi. 267
Tea-caddy, by F. G. Wallis, x. 190
Triptych, carved and painted, by A. E. Pearce, iii. 28
Wood-carvings, by Ruth Orinsmith, xi. 266
Woodcuts (*see also* Coloured Prints *and* Illustrations):—
by G. C. France, ii. 97
by Japanese Artists, iii. 110–14, diagrams illustrative of methods, 115, 116

Woodcuts (*continued*):—
by A. Lepère: *Le Bain des Nymphes*, xii. 148, *Le Gueux des Champs*, 152, *Illustration for "Les Trophées,"* 150
by Mildred Peacock, ii. 97
Coloured:—
by C. T. Dodd, *Venice*, xxi. 54
(in Two Colours) by A. Lepère: *Coupeurs de Bouts de Cigares*, xii. 151, *Marchandes au Panier*, 147; after the Statue by A. Rodin (printed in Tone), xiv. 251
by W. Nicholson (*see also* Colour Prints), *The Cabriolet* (printed in Colours), xii. 37
by Utamaro, iv. 136–43
Wood-engraving by Duplessis, after Pastel by J. Chéret, from "L'Image," x. 127
Woodroffe, P., Book-plate by, x. 114
—— —— design for "Ladies' Book-plates," vi. 188
Woodward, Miss Alice B., design by, *Pandora*, iv. 134
—— —— Illustrations by, "To Tell the King the Skies are Falling," ix. 216, 217
—— the Misses, Invitation Cards by, iii. 96
Wood-work (*see also* Furniture):—
Box, Mahogany Enamel and Gilt Fret-work, design and Enamels by A. Fisk, Wood and Fret-work by L. Aust, ix. 268
—— in Wood and Steel, by L. H. Martin, xvi. 200
Cabinet, by T. Peters, Metal Work by W. Bullas, viii. 171
—— work designed by R. Bloomfield, ii. 14, 15
Casket in Wood and Embossed Leather, designed by R. Hammel, xvi. 34
Church Door, Oaken, design, for, by A. E. Payne, xx. 258
Looking Glass, designed by C. F. A. Voysey, xviii. 45
Mirror, designed by A. H. Mackmurdo, xvi. 188
Worthington, P., Fire-screen in Wrought Steel by, xxi. 256
Wortmann, Medal by, xv. 59
Wragge, G., Hinge and Lock-Plate by, xiv. 128, 129
Wreford Memorial Cross, by E S. Prior, xx. 186
Wright, A., Design for Christmas Card by, ii. 183
—— Wright, A. G., Design for Tiles by, xi. 256
—— Ethel, Embroidered Cushion by, xxi. 259
—— Misses E. and J., Design by, based on a Flowering Plant, xx, 249
—— W. P., Copper Dish executed by, xx. 86
Wyse, H. T., Designs by: *for* Appliqué and Embroidered Portière (printed in Colours), xiv. 217; for Embroidered Book-cover (printed in Colours), xii. 283
Wysman, R., Etching by, *Soir à Dordrecht*, ix. 213

Y

YATTENDON, Village Shop at, viii. 92, Copper Work, &c., from, 91, 92
York, H.R.H. the Duchess of, Poker Work Chair and Table designed by, v. 169
Young and Hall, Silver Key by, iv. 64
Younger, Miss, Embroidered Panel by, xix. 233

Z

ZALA, G., Sculpture by, Statue: *The Archangel Gabriel*, xvii. 207
Zola, drawing by Aubrey Beardsley, i. 125
Zorn, A., Etchings by: *Girl's Head*, x. 263; Portraits: *of Renan*, xiii. 166, *of Count G. von Rosen*, 170, *of Mr. and Mrs. Zorn*, 167
—— —— Paintings by: *Effet de Nuit*, xiii. 165, *In the Open Air*, 169, *The Lapping of the Waves*, 164; *Portrait of Himself*, xii. 40; *A Toast*, xiii. 163
—— —— Sculpture by, Bust in Wood: *My Grandmother*, xiii. 168
Zügel, H., Painting by, *Halt*, xi. 190
Zuloaga, I., Painting by, *La Vielle de la Course de Taureaux*, xix. 281
Zwintscher, O., Picture Postcard by, *Meissen*, xiv. 288

REVIEWS

A. B. C. (Gaskin), vi. 194
—— An, for Baby Patriots (Mrs. E. Ames), xv. 213
Academy Architecture, viii. 250
Across the Channel (Mourey), ix. 153
Adeline's Art Dictionary, i. 38
Affiche Belge, L' (Demeure de Beaumont), xiv. 69
Age of Disfigurement, The (Evans), i. 211
Akt, Der: 100 Modellstudier (Kock and Rietti), xix. 211
Albert von Keller (photogravures after), xx. 139
Alhambra, The (Irving, *ill.* Pennell), x. 63
Allegro, L', and Il Penseroso (*ill.* Hyde), vi. 256
Almanac for 1895. (Verhaeren and Rysselberghe), iv. xxxii.
Alphabet of Animals, An (Park), xv. 214
Alphabets, Old and New (Day), xvi. 69
—— (Strange), v. xvii.
Amber Witch, The (Meinhold), iv. xxxiii.
Americans (Drawings by Gibson), xxi. 206
Among the Berbers of Algeria (Wilkin), xxi. 209
Analysis of Ornament (Wornum), ii. 75
Anatomical Diagrams for the use of Art Students (Dunlop), xix. 72
Anatomy of Pattern (Day), iii. vii.
Angelica Kauffmann (Gerald), i. 163
Anglo-Saxon Review, The (*ed.* Lady Randolph Churchill), xviii. 66; Vol. II. xviii. 211; Vol. III. xix. 210
Animal Alphabet Book (Sara W. M. Fulton), xviii. 220
Annancy Stories (Pamela C. Smith, *a.* and *ill.*), xx. 199
Année, L' en Images (*ed.* Grand-Cartett), iii. xli
Arabian Nights, The (*ill.* Robinson, Stratton, McCormick, Davis and Norbury), xviii. 212
Arbeiten der Oesterreichen Kunst-Industrie (*ill.* and *ed.* Unger), xii. 130
Arbor Vitæ (Blount), xvi. 212
Architectural Account, An, of the Churches of Shropshire, viii 250
—— Association Sketch Book, 3rd Series, Vol. III. (*ed.* Lewis and Pite), xviii. 144
Architecture among the Poets (Statham), xiv. 292
—— for General Readers (Statham), vi. 254
—— in Italy (Cattaneo), xii. 201
—— of the Renaissance in England (Gotch), iii. VIII.
——The, of the Renaissance in Italy (Anderson), x. 205
Art Anatomy of Animals (Thompson), x. 205
—— Collection, The, of the Corporation of Glasgow (Pinnington), xvi. 212
—— L', dans la Décoration' Extérieure des Livres (Uzanne), xv. 210
—— Decorator, The (Vol. V.), iii. xli.
—— for Art's Sake (J. C. Van Dyke), i. 163
—— of Illustration (Blackburn), iii. xxxiv.
—— in Needlework (Day), xx. 135
—— Note-book for Northern Italy (D. R. M.), xviii. 67
—— of Painting, The, in Queen Victoria's Reign (Temple), xiii. 278
—— L', Photographique (Hinton), iii. xlii.
—— in Theory (Raymond), iii. xxxv.
—— The, of Velasquez (Stevenson), ix. 152
—— and Craft, The, of Garden Making (Mawson), xx. 135
—— and Life and the Building and Decorating of Cities (Sanderson and others), xi. 204
—— and Pleasures, The, of England (Ruskin), xix. 138
—— and Teaching, The, of John Ruskin (Collingwood), xix. 138
Arte, L', Mondiale alla IIIA Esposizione di Venezia (Pica), xviii. 145
Art-Student's Manual, The (Hale-Sanders), vii. 191
Arthur Boyd Houghton: A Selection from his Work in Black and White (*int.* Housman), ix. 154
Artistes et Amateurs (Lafenestre), xx. 200
—— Belges Contemporains, Les (de Taeye), v. xxvii.
Artistic Anatomy, The, of the Horse (*a.* and *ill.* Armstead), xix. 212, xxi. 206
—— Landscape Photography (Wall), viii. 250
Artists and Engravers, The, of British and American Book-plates (Fincham), xiv. 70
Arts and Crafts Essays (*pref.* by Morris), ii. 30; reprint, xix. 212
—— and Handicrafts (Sedding), i. 39
At Aboukir and Acre (Henty, *ill.* Rainey), xv. 217

B

BANBURY Cross Series (*ill.* Adams, Robinson, Fel, Holden), vi. 193
Bases, The, of Design (Crane), xiv. 291

Battaglia, La, di Pavia (from the tapestries of the del Vasto Family), x. 269
Battle of the Frogs and Mice (*trs.* Barlow, *ill.* Bedford), iv. xlii.
Beam, The (*illus.* magazine), vii. 190
Beauty and Art (Heaton), xi. 273
Beispiele Künstlerischer Schrift (Herausgegeben von R. von Larisch), xxi. 284
Bell's Cathedral Series (*ed.* Gleeson White), xii. 60
Berliner Goldschmiede-Zunft von ihrem Entstehen bis zum Jahre 1800. (Sarre), v. xi.
Bible, The, of St. Mark (Robertson), xv. 142
Bird Studies (Seitei), iii. xli.
Birds, Beasts, and Fishes of the Norfolk Broadland (Emerson), vi. 190
Birth and Development of Ornament (Hulme), i. 124
Bismarck in der Karikatur, xvii. 282
Blessed Damosel, The (Rossetti, *ill.* Macdougall), xv. 289
Bondwoman, The: A Story of the Northmen in Lakeland (Collingwood), ix. 153
Bon-Mots of Sydney Smith and R. B. Sheridan (*ill.* Beardsley), i. 167
Book, The, of the Art of Cennino Cennini (*trs.* Christina H. Herringham), xviii. 214
—— A, of Ballads (Alice Sargant, *ill.* Strang), xv. 213
—— of Birds, A (Park), xviii. 220
—— of Cats, A (Mrs. W. Chance), xv. 142
—— of Christmas Carols (Members of Birmingham Art School), ii. 110
—— of Fairy Tales, A (Baring-Gould, *ill.* Gaskin), iv. xix.
—— The, of Penny Toys (Mabel Dearmer), xviii. 222
Booke, Ye, of Nursery Rhymes (*music:* Moorat, *ill.* Woodroffe), ix. 153
Book-bindings and Rubbings of Bindings: Catalogue (Weale), iii. xxxv.
Book-hunter, The, in Paris (Uzanne, *pref.* Birrell), ii. 142
Book-Plate Annual and Armorial Year Book, 1894., ii. 221
Book-plates (Hardy), i. 38
Bo-Peep Magazine, xii. 206
Bosboom Portfolio, The, xxi. 281
Both Sides the Border (Henty, *ill.* Peacock), 217
Bow, Chelsea and Derby Porcelain (Bemrose), xiv. 291
Boys, The, and I (Molesworth), *ill.* Baumer), xviii. 222
Bradley, His Book (magazine), viii. 54
Bravest of Them All (Mrs. E. Hohler, *ill.* Brock), xviii. 222
Bright's Illustrated Guide to Bournemouth, iv. xxv.
Buecher, Die, der Chronika der drei Schwestern (*ill.* Lefter and Urban), xx. 199
"Builder" Album, The, of Royal Academy Architecture, 1897, xiv. 69
Bungalows and Country Residences (Briggs), iii. xxiii.
Bunte Vogel, Der, von 1897. (Bierbaun, *ill.* Vallotton,), x. 140
Butterfly Magazine, i. 167; (1st annual vol.), xviii. 292

C

CABINET-MAKER and Upholsterer's Drawing-book (Sheraton, *ed.* Bell), v. xlv.
Cabinet-makers' and Upholsterers' Guide, The (Hepplewhite, 1794.), x. 269, xii. 131
Cameos (Davenport), xxi. 283
Campagne Genévoise, La (Fatio and Boissonnas), xxi. 209
Canon, The: An Exposition of the Pagan Mystery Perpetuated in the Cabala as the Rule of all the Arts (*anon.*), xiii. 60
Canterbury Cathedral (Fremantle, *ill.* Lapworth), xii. 201
Caricature, La, et l'Humour français au xixe Siècle (Deberdt), xvi. 291
Carpentry and Joinery: A Text-book for Architects, Engineers, Surveyors, Craftsmen (B. and H. Fletcher), xiii. 205
Cartoons of Ford Madox-Brown, vi. 58
Catalogues:—
of Book-bindings and Rubbings of Bindings (Weale), iii. xxxv.
of the Caxton Head, No. cclx. (Tregaskis), i. 81, ii. 183
of Loan Collection of Paintings by W. J. Miller, ix. 300
Pall Mall Pictures of 1893., i. 125
Pictures and Painters of 1893. (Newnes and Co.), i. 125
Rose + Croix (Paris), i. 125
Royal Academy Pictures (Black and White), i. 125
Royal Academy Pictures (Cassell and Co.), i. 125
of 21st Exhibition of the Norwich Art Circle, i. 39
Central Italian Painters, The, of the Renaissance (Berenson), xiii. 205
Century Book of Gardening, The (*ed.* Cook), xix. 285
Ceramics, The, of Swansea and Nantgarw, xii. 280
Chapters on Workshop Reconstruction (Ashbee), iv. li.
Characters of Romance (Drawings by W. Nicholson), xxi. 210
Chats, Des (Steinlen), xiii. 129
Cherry and Violet (Manning, *ill.* Jellicoe and Railton), ix. 220
Chicago Inland Printer, iv. x.
Child World, The (Setoun, *ill.* Robinson), ix. 217 (*cf.* 73)

Child's Book of Saints, A (Canton, *ill.* Robinson), xv. 213
—— Garden of Verses, A (Stevenson, *ill.* Robinson), vi. 191
Children's Books, various, xxi. 212, 213
—— Singing Games (Gomme), iv. xix.
Chinese Porcelain (Gulland), xvi. 141
Chippendale Period, The, of English Furniture (Clouston), xii. 131
Chiswick Shakespeare, The (*ill.* Moira, Shaw), xvii. 137, xxi. 212
Choix de Modèles de la Manufacture Nationale de Sèvres, xiv. 292
Christ, The, upon the Hill (Monkhouse, *ill.* Strang), vi. 254
Chronicle, The, of a Cornish Garden (Roberts, *ill.* Griggs), xxi. 282
Churches of Shropshire, Part I. (Cranage), iii. xli.
Cinderella, and Jack and the Beanstalk (*ill.* Bell.), iv. xlii.
Cinque Ports, The (Hueffer, *ill.* Hyde), xxi. 283
Coleridge's Table Talk (*ed.* Briscoe), xvi. 213
Colloquies, The, of Edward Osborne (*ill.* Jellicoe), xix. 139
Colour: A Handbook of the Theory of Colour (Hurst), xix. 139
Compendium of Painting (Blockx fils), iv. ix.
Compleat Angler, The (Walton and Cotton, *ed.* Le Gallienne, *ill.* New), viii. 123, xii. 60
Complete Perspective (Spanton), xvi. 292
Considerations on Painting (La Farge), viii. 122
Cranford (Gaskell, *ill.* Robinson), ix. 217
—— —— (*ill.* H. Thomson), xv. 213
Crisantemes (de Riquer), xvii. 136
Crystal Ball (Sargant), iv. x. xxxiii.

D

Dante Gabriel Rossetti (Stephens), iii. xxxvi.
Dante Rossetti and the Pre-Raphaelite Movement (Wood), iii. viii.
Daphnis and Chloe (Longus, *ill.* Collin), xii. 130
—— —— —— (Shannon and Ricketts), i. 83
Dated Book Plates, Part I. (Hamilton), iii. xxxv.; Parts I. II. III. vi. 188
Decorative Heraldry (Eve), xiii. 59
—— Work for House and Home (*ed.* Young), iv. xxxiii.
Della Robbia, Les (Reymond), xii. 59
Details of Gothic Wood-carving (Crallan), xi. 273
Dier Studies door Th. Van Hoytema, xvi. 141
Dignity, The, of the Race, A Cat Story (Goyder), iv. xlii.
Diogenes in London, and other Fantasies (Marriott-Watson), i. 39
Directory of Science, Art and Technical Schools (Ray S. Lineham), ix. 154
Don Quixote (*abridged* Parry, *ill.* Crane), xxi. 209
Dot and the Kangaroo (Ethel C. Pedley, *ill.* Mahony), xviii. 220
Drawings by Sandro Botticelli for Dante's Divina Commedia (*introd. and notes*, Lippmann), x. 203
—— by Charles Dana Gibson, vii. 188
—— and Studies by the late Lord Leighton of Stretton, P.R.A. (*pref.* Cockerell), xiii. 277
Drummer's Coat, The (Fortescue, *ill.* Brock), xviii. 220
Dunvegan Castle: a Poem (Rathbone, *ill. ib.* Boyle and Raeburn), xviii. 219
Dutch Painters of the Nineteenth Century (*ed.* Rooses, *ill.* Zilcken), xv. 208, II. xviii. 292, III. xxi. 143

E

Earlier English Water-Colour Painters, The (Monkhouse), xi. 67
Early Illustrated Books (Pollard), ii. 140
—— Mountaineers, The (Gribble), xviii. 211
—— Work, The, of Aubrey Beardsley (*pref.* Marillier), xvii. 208
Eden *versus* Whistler: The Baronet and the Butterfly, xvii. 208
Education, The, of Mr. Pipp (Gibson), xix. 71
Edward Burne-Jones: a Record and Review (Bell), iv. i.
Egyptian Art (Ryan), ii. 107
Ehren-Urkunden Moderner Meister, xi. 66
Elementary Design (Hatton), ii. 107
—— History, An, of Art: Architecture, Sculpture, Painting (Bell), iv. xxiv.
—— Wood-Carving (Williams), ii. xlii.
Ellen Terry (Hiatt), xvi. 140
Embroidery (Townsend), xviii. 212
End, The, of Elfintown (Barlow, *ill.* Housman), iv. xli.
England of To-day, The (Martins (*trs.* Willday), viii. 123
English Book Plates (Castle), ii. 141
—— Contemporary Art (de la Sizeranne, *trs.* H. M. Poynter), xvii. 67
—— Flower Garden, The (P. Robinson), xiv. 292
—— Lyrics, from Spenser to Milton (*introd.* Dennis, *ill.* R. A. Bell), xvi. 68
—— Portraits (Series of Lithographs by Rothenstein), xi. 205, xiv. 214
—— Pre-Raphaelite Painters, The (Bate), xviii. 211
Englishwoman's Year-Book, 1900., xix. 140
Epic of Sounds, The; an Interpretation of Wagner's Niebelungen Ring (Freda Winworth), xii. 131
Erhard Ratdolt and His Work at Venice (Redgrave), iii. xli.
Errinnerung aus Rubens (Burckhardt), xiii. 128
Essays, The, of Elia (Lamb, *ill.* Brock), xix. 139
Estampe, L', Murale, v. ix.
Etching, Drypoint, Mezzotint, the whole Art of the Painter-Etcher (Paton), vii. 19
—— in England (Wedmore), vi. 255

Etching, Engraving, and the other Methods of Printing Pictures (Singer and Strang), xiii. 60
Evergreen, The (periodical), x. 66
Evolution in Art (Haddon), viii. 124
Excellent Jane and other Stories (*ill.* Gertrude Charlton), xviii. 218
Exemplary Novels (Cervantes, *trs.* Mabbe), xxi. 212
Ex Libris (Allen), x. 141
—— Zeitschrift für Buchezeichen-Bibliothekenkunde und Gelehrlengeschichte, iv. ix.

F

FAIRY Tales from Classic Myths (*ill.* Jones), iv. xxv.
Fairies, Elves, and Flower Babies (Misses Dunlop and Rivett-Carnac), xviii. 216
Fall, The, of the Nibelung (*trs.* Margaret Armour, *ill.* MacDougall), xii. 280
Fans of Japan (Salwey), iii. vii.
Farm in Fairyland, A (Housman), iv. xxiii.
Fashion in Paris, 1797.–1897. (Uzanne, *trs.* Lady Mary Loyd, *ill.* Courtet), xv. 214
Felix Vallotton, A Biography (Meiergraefe), xiv. 291
Field of Clover, The (Housman), xvi. 69
Fitzroy Pictures (Davis and Sumner), viii. 53
Fix Bay'nets (Fenn, *ill.* Groome), xviii. 222
Floral Art, The, of Japan (Conder), xix. 72
Floral Fantasy, A, in an Old English Garden (Crane), xvi 212
Florentine Painters, The, of the Renaissance (Berenson), viii. 181
Ford, Madox Brown, A Record of his Life and Work (Hueffer), ix. 217
Forgotten Children's Books (*ed.* Tuer), xv. 214
Fors Clavigera (Ruskin), viii. 52, xi. 65
XL Musical Book-Plates with a list of more than CCC mottoes to be found in this class of bookplates, xi. 67
Frangipanni (Gilchrist), ii. 144
Frederick, Lord Leighton (Rhys), xv. 289
—— —— —— An Illustrated Record of his Life and Work, 3rd ed. (Rhys), xxi. 144
Freilicht: 100, Modellstudien (Koch), xix. 212
French Painters of the XVIIIth Century (Lady Dilke), xviii. 292
—— Wood-carvings from the National Museum (Eleanor Rowe), ix. 153; 2nd series, xi. 65
Fringilla (Blackmore, *ill.* Fairfax Muckley), vi. 128
Fritz Bürger, Ten Original Lithographs, xvi. 140
From Paddington to Penzance (Harper), ii. 106
From Whitechapel to Camelot (Ashbee), i. 39

G

GAINSBOROUGH and his Place in English Art (Armstrong), xvi. 70
Gaits, Exterior, and Proportions of the Horse, The (Duhousset), vii. 190
Gedichten van Jacques Perk (*ill.* anon.), xii. 285
Genève à Travers les Siècles (Fatio and Boissonas), xxi. 209
George Morland (Richardson), v. xxvii.
George J. Pinwell and his Works (Williamson), xxi. 143
Geschichte des Japanischen Farbenholzshnitts (Seidlitz, *ill.* from Koriusai and others), xii. 282
Geschichte der rheinischen Stadtekultur (Boos, *ill.* Sattler), x. 64, xiii. 278
Giorgione (Conti), x. 62
Gipsy Road, The (Cole), iii. xv.
Glasgow School of Painting, The (Martin, *ill.* various), xv. 209
Glass-blowing and Working for Amateurs, Experimentalists, and Technicians (Bolas), xviii. 68
Goblin Market (Rossetti, *ill.* Housman), ii. 145
Golden Age, The (Grahame, *ill.* Parrish), xix. 212
Gondola Days (Hopkinson-Smith), xvi. 71
Good King Wenceslas (Neal, *ill.* Gaskin), iv. xix.
Good Night (Dollie Radford, *ill.* Davis), vi. 257
Gordon Craig's Book of Penny Toys, xix. 211
Gothic Architecture (Moore), xix. 70
Great Masters in Painting and Sculpture: Correggio (Brinton), xxi. 145; Crivelli (Ruchtorst), xix. 139; del Sarto (Guiness), xviii. 212; Donatello (Rea), xxi. 145; Luini (Williamson), xviii. 212; Perugino (Williamson), xxi. 145; Raphael (Strachey), Signorelli (Maud Coultwell), xix. 139; Soddoma (Contessa Priuls-Bon), xxi. 145; Velasquez (Stevenson), xviii. 212.
Greek Terra-Cotta Statuettes: Their Origin, Evolution, and Uses (Huish), xviii. 214; (Hulton, *pref.* Murray), xviii. 215
—— Vase Paintings (Harrison and MacColl), ii. 220
—— and Pompeian Ornament (Watt), xiv. 292
Green Arras (Housman), ix. 220
—— Pastures, iii. xxxvii.
Gulliver's Travels (Swift, *ill.* Cole), xviii. 212
Gum-Bichromate Process, The (Warren), xv. 143
Gutter Snipe (May), ix. 215

H

HALF-HOLIDAYS with the Camera (Alfieri), i. 164
"Halls," The (Drawings by Scotson-Clark) xix. 212
Hamburgischer Kunstler Club, 1897. (lithographs), xiv. 292
Hampstead Etchings (Monk), xx. 200
Handbook, A, of Anatomy for Art Students (A. Thomson), xi. 133 (*2nd ed.*), xix. 72
—— A, of Art Smithing (Meyer), ix. 153
—— to the Industrial Arts Collection, v. xxviii.
—— to the National Gallery (Cook), xiii. 278
—— of Ornament (Mayer), ii. 30 (*2nd ed.*), iv. i.
Handbuck der Anatomie der Tiere fur Kunstler (Ellenberger and Baum, *ill.* Dittrich), xvii. 67

Hans Andersen's Fairy Tales: (*ill.* Gaskin), xiii. 61; (*ill.* Helen Stratton), xvii. 136; (*ill.* Tegner), xxi. 209
Hans Memling (Wauters), ii. 220
Happy Owls, The (Van Hoytema), ix. 220
Harbours of England (Ruskin, *ill.* Turner), v. xxvii.
Harbutt's Plastic Method (Harbutt), xiii. 204
Heraldry in Relation to Scottish History and Art (Paul), xx. 135
Highways and Byways in Devon and Cornwall (Norway, *ill.* Pennell and Thomson), xiii. 127
—— —— —— in North Wales (Bradley, *ill.* Pennell and Thomson), xvii. 208
—— —— —— in Yorkshire (Norway, *ill.* Pennell and Thomson), xix. 212
Hints on Drawing for Brass Reproduction (Vine), v. xlvi
—— on Wood-carving (Rowe), iii. x.
Histoire du Château de Versailles (de Nolhac), xix. 71
Historic Ornament (Ward), xii. 204
Historic Ornament (Ward), xiv. 69
Historical Portraits (Wheatley), xiii. 128
History, A, of Dancing, from the Earliest Ages to Our Own Times (Viullier, *trs.* anon.), xiii. 127
—— The, of French Art, 1100–1899. (Rose G. Kingsley), xvii. 206
—— The, of Gothic Art in England (Prior), xx. 134
—— of Henry Esmond (Thackeray, *ill.* C. Hammond), ix. 218
—— of the Horn Book (Tuer), viii. 122
—— of Modern Italian Art (Willard), xvi. 290
—— The, of Modern Painting (Muther), vi. 187, ix. 155
—— A, of Renaissance Architecture in England (Blomfield), xii. 202
—— of Reynard the Fox (Ellis, *ill.* Crane), iii. x.; revised ed., xiii. 60
Hobby Horse Magazine (Century Guild), i. 83
Homeric Similes (*ill.* Barclay), xx. 200
Household, The, of Sir Thomas More (Miss Manning, *pref.* Hutton, *ill.* Jellicoe and Railton), vi. 190
Human Figure, The (Brüncke, *pref.* Anderson), i. 252; *new ed.*, xxi. 206
Humorous Poems (Hood), ii. 145
Hundred Fables, A, of Æsop (*introd.* Grahame, *ill.* Billinghurst), xvi. 213
Huon of Bordeaux (Steele), vi. 192
Hypatia (Kingsley *ill.* L. Speed), ix. 218

I

Idylls of the King (Tennyson, *dec.* and *illum.* Brothers Rhead), xix. 138
Illustrated Record, An, of the Retrospective Exhibition Held at South Kensington, 1896. (*ed.* Fisher), xii. 38
Illustrated Souvenir Catalogue of the Exhibition of International Art, Knightsbridge, 1898., xv. 209
Illustration, The, of Books (Pennell), vii. 190
Imaged World, An (Garnett), iii. xxiii.
Impressioni dal Vero (*ill.* Formis), v. xvii.
In the Chimney Corner (Henty, Mrs. Meade, &c. &c., *ill.* Ada Dennis, E. S. Hardy, and Hilda Robinson), xviii. 222
In a Cornish Township (Pentreath, *ill.* Craft), ii. 145
In Dwarf Land and Cannibal Country: A Record of Travel and Discovery in Central Africa (Lloyd), xviii. 220
In the Garden of Peace (Helen Milman, *ill.* New), x. 140
In Gipsy Land (Pennell), ii. 143
In the Ice World of Himalaya (Workman, Mr. and Mrs.), xxi. 210
In de Muizenwereld (Snellen and van Rennes, *ill.* Wenkebach), v. i.
In Vanity Fair (Wenzell), ix. 296
Ingoldsby Legends, The (*ill.* Rackham), xv. 213
Insel Zipangu, Die (Mordtmann, *ill.* Braune), xix. 138
Ironwork, from the Earliest Times to the End of the Mediæval Period (Gardner), i. 165
Ivanhoe (Scott, *ill.* in colours, Brock), xviii. 211

J

Jack the Giant Killer (*ill.* H. Thomson), xv. 217
—— —— —— —— and Beauty and the Beast, (*ill.* Bell), iv. xxiv.
—— and the Raven (Peard, *ill.* Sumner), vi. 258
Jahresmappe der Gesellschaft fur Vervielfaltigende Kunst in Wien, 1898–99., xvi. 213
Japanese Collection, A (Tomkinson), xv. 141
—— Illustration (Strange), x. 267
—— Native Melodies (Bevan), i. 162
Jean François Millet: His Life and Letters (Julia Cartwright), x. 266
Jeanne d'Arc (album, *ill.* Boutet de Monvel), x. 203
John Miller Gray, v. xxvii.
John Ruskin (Spielmann), xix. 138
—— —— His Life and Teaching (Mather), xi. 133
Jules II. (Klaczko), xviii. 67

K

King Longbeard (MacGregor, *ill.* C. Robinson), xiii. 61

L

Ladies' Book-plates (Norna Labouchere), vi. 188
Later Reliques of Old London (Lithographs by Way), xiii. 60

Later Work, The, of Aubrey Beardsley, xxi. 209
Lead-work (Lethaby), iii. xxxiii.
Lectures on Art (Poynter), xii. 129
—— on Landscape (Ruskin), xv. 207
—— on the National Gallery (Richter), xvi. 71
Legends from River and Mountain (Carmen Sylva, and A. Strettell, *ill.* Robinson), vii. 54
Lensart Series of Photographs taken in the Open Air (*directed by* Baldry & Day), xix. 140
Léonard Limosin, Peintre des Portraits (Bourdery and Lachenaud), xvi. 141
Leonardo da Vinci (Muntz, *trs. from the French* of), xvi. 211
Lessons on Decorative Design (Jackson), iii. xxv.
Letters from Sir Charles Grandison (Richardson, *ill.* Hammond), vii. 249
—— and Papers of Andrew Robertson, A.M. (*ed.* Emily Robertson), xiv. 291
—— of Dante Gabriel Rossetti, 1854–70. (Hill, *ed.* W. Rossetti), xiv. 292
Liedeken, Het, van Her Halewijn (*ill.* Dodelet, *engr.* Pellens), xi. 67
Life, The, of our Lord Jesus Christ (Tissot), xiii. 204
—— of Michael Angelo Buonarotti (Symonds), ii. 108
—— The, of William Morris (Mackail), xvii. 136
—— and Letters of John Constable, R.A. (Leslie), ix. 296
—— and Letters, The, of Sir John Everett Millais (J. G. Millais), xviii. 292
—— and Letters of Frederick Walker (Marks), ix 298
—— and Works, The, of Charlotte Brönte and Sisters, xviii. 219
Light, Shade, and Shadow (Skeaping), xix. 72
Line and Form (Crane), xxi. 144
Literary Year-Book, The, for 1898., xiii. 206
Lithographie, La, en Couleurs (Mellerio), xvi. 71
Lithographien (Heyne, and others), xii. 201
Lithography and Lithographers (J. and Elizabeth Pennell), xvi. 140
Little Browns, The (*ill.* Brock), xviii. 222
—— Folks Magazine, xii. 206
—— Grown-Ups (*ill.* Maud Humphrey and Elizabeth Tucker), xii. 206
—— Journeys to the Homes of Eminent Painters (Hubbard), xix. 211
—— Mermaid, and other Stories (Anderson, *trs* Nisbet), ii. 74
—— Panjandrum's Dodo, The (Farrow, *ill.* Wright), xviii. 219
—— Tour, A, in France (H. James, *ill.* Pennell), xxi. 210
—— Village Folk (Romney, *ill.* Hope), xviii. 222
Lives of Seventy of the Most Eminent Painters, Sculptors, and Architects (Vasari, *trs.* and *ann.* Blashfield and Hopkins), xiii. 59
Living Anatomy (Burns and Colenso), xxi. 284
Log, The, of a Sea-Waif (Bullen), xviii. 222
London Comedy, A, and Other Poems (Mew, *ill.* Greiffenhagen), xii. 129
London Fairy Tales (Lewis), xxi. 284
London as Seen by C. Dana Gibson, xiii. 131
London Types (Nicholson, verses by Henley), xv. 210
Lord John Russell (Reid), vii. 189
Lords of the World (Church, *ill.* Peacock), xii. 206
Lorenzo de' Medici, and Florence in the Fifteenth Century (Armstrong), viii. 181
Lowden Sabbath Morn, A (R. L. Stevenson, *ill.* Boyd), xvi. 141
Lullabies of Many Lands (Alma Strettell, *ill.* Emily J. Harding), v. iii.
Lullaby-Land (Field, *ill.* C. Robinson), xiii. 277

M

Macmillan's Literary Reader, I. II. III. (*ill.* Robinson), v. ix.
Magic Fruit-Garden, The (*ill.* Marion Wallace-Dunlop), xviii. 222
Mâitres de l'Affiche, Les, vii. 249
Manual of Wood-carving, A (Bemrose), xii. 206
—— of Clay Modelling, A (Unwin), vii. 190
—— of Mythology in Relation to Greek Art (Collignon, *trs.* Jane E. Harrison), xviii. 219
Marsh Leaves (Emerson, *ill.* do.), vii. 54
Martians, The (du Maurier), xii. 204
Mary Powell and its Sequel, Deborah's Diary, (Miss Manning, *ill.* Jellicoe and Railton) xiii. 128
Master Painters, The, of Great Britain (*ed.* Gleeson White), xviii. 67
Masters of Mezzotint (Whitman), xv. 208
Measured Drawings of French Furniture from the Collection in South Kensington Museum (Townsend), x. 269
Meine Harmonie (Sattler), lx. 72
Meissner Porzellan (Berling), xix. 285
Meissonier: His Life and His Art (Gréard), x. 66
Menus et Programmes Illustrés (Maillard), xiv. 69
Mesdag: The Painter of the North Sea (*trs.* Clara Bell, *ill.* Zilcken) x. 139
Micky Magee's Menagerie (Hamer, *ill.* Neilson), xii. 206
Midsummer, The, of Italian Art (Stearns), viii. 181
Millais and His Works (Spielmann), xiv. 214
Midsummer Night's Dream (*ill.* R. Anning Bell), vii. 54
Minor Poems, The, of John Milton (*ill.* A. G. Jones), xvi. 70
Miracles, The, of Madame Saint Katherine of Fierbois (*trs.* Lang, *dec.* Image), xiii. 277
Mrs. Keith's Crime (Mrs. Clifford, *ill.* Collier), xii. 130
—— Leicester's School (C. and M. Lamb, *ill.* Winifred Green), xviii. 218

Modern Architecture (Statham), xii. 279
—— Illustration (Pennell), vi. 192
—— Opera Houses and Theatres, Vol. I. (Sachs), xi. 204; Vol. III. and Supplements, xvi. 291
—— Painters (Ruskin), Vols. I. and II., xii. 129
—— Painting (Moore), i. 123
Monographs on Artists, No. I. Raphael, No. II. Holbein (Knackfuss), xvi. 213
More Baby Lays (Ada Stowe and Edith Calvert), xv. 213
—— Fairy Tales from the Arabian Nights (*ill.* Batten), vi. 257
Morte d'Arthur, Le, Part I. (Mollory, *ill.* Beardsley); Part VI. (*introd.* Rhys, *ill.* Beardsley), ii. 183; Vol. II. (*ill.* Beardsley), vix.
Mother Duck's Children (Gugu), xviii. 216
—— Goose in Prose, American Edition (Baum, *ill.* Parrish), xiv. 214; English Edition (Baum, *ill.* Parrish), xviii. 216
Movement (Marcy), vi. 189
Music Noticed, x. 205
My Lady Nicotine (Barrie, *ill.* Prendergast), vii. 191

N

National Gallery, The (*ed.* Poynter), xix. 71
National Rhymes of the Nursery (*ill.* G Browne), xii. 206
Natural History, The, of Selborne (White, *ed.* Allen, *ill.* New), xvii. 208; xviii. 218
Nature, The, of Gothic (Ruskin, *pref.* Morris), xviii. 209
—— in Ornament (Day), iii. vii.
—— Poems (Longfellow, *ill.* de Longpré), vi. 256
—— —— The, of George Meredith (*ill.* Hyde), xiv. 292
Nelson Memorial, The (Laughton), ix. 218
Neue Folge von Allegorien (Stuck and others), xi. 65
New Book, A, of Drawings (Tijou, *introd.* Gardner), xi. 205
—— Education Manual Training, The, Woodwork (Wake), xix. 72
—— Forest, The (Wise, *ill.* Crane and Summer), vi. 257
—— Methods in Education (Todd), xvi. 212
Nicholas Nickleby, Dickens (*introd.* Gissing, *notes* Kitton, *ill.* Williams), xxi. 68
Nicolas Poussin: His Life and Work (Elizabeth H. Denis), xviii. 293
Nithsdale (Paterson), ii. 109
Nöel: A Book of Carols for Christmastide (Foulkes, *music by* Ransom), iv. xxv.
Nos Humoristes (Brisson), xx. 135
No Surrender (Henty, *ill.* Wood), xviii. 222
Note, A, on the National Gallery of British Art (Hiatt), xii. 130
Notes on Shippo (Bowes), vi. 125
Nothing but Nonsense (Mary Kernahan, *ill.* Ludovici), xv. 214
Novels, The, of Jane Austen (*ill.* Brock), xv. 210
—— of Susan Edmontstone Ferrier (*ill.* Erichsen), iv. lii.
Nude, The, in Art (*introd.* Lansing), xii. 279
Nursery Rhyme Book, The (*ed.* Lang, *ill.* Brooke), xv. 142
—— Rhymes (*ill.* Gertrude Bradley and Le Fanu), xii. 206
—— —— for Nursery Times (Edith A. Steinthal), xviii. 222
—— Songs and Rhymes of England (*ill.* Smith), vii. 249

O

Old Clocks and Watches and their Makers (Britten), xvii. 209
—— English Embroidery: Its Technique and Symbolism (F. and H. Marshall), v. xii.
—— —— Glasses (Hartshorne), xii. 202
—— —— Ministers (Farrar and others, *ill.* Railton, &c.), ii. 221
—— French Romances (*trs.* Morris), vii. 190
—— Raby Hunt Club Album, An (Fothergill), xviii. 145
—— Wedgwood (Rathbone), i. 38
Old-World Japan Legends of the Land of the Gods (Rinder, *ill.* Robinson), vi. 189
On the Character, Nature, and Use of Colours (Muckley), ii. 143
On English Lagoons (Emerson), ii. 109
On the Nile with a Camera (Wilkin), xi. 66
On the Theory and Practice of Art Enamelling upon Metals (Cunynghame), xviii. 210
Ornament in European Silks (Cole), xvii. 136
Ornamental Carpentry (*ed.* Young), iv. xxxiii.
—— Design for Woven Fabrics (Stephenson and Suddane), xii. 130
Ornements Typographiques (Grasset), v. 289
Our Gardens (Hole), xviii. 211
Oxford Characters: A Series of Lithographs (Rothenstein), ix. 154
—— Museum, The (Acland and Ruskin), ii. 222

P

Page, The (*illus.* magazine, Craig), xv. 290
Pageant, The (*illus.* magazine, *ed.* Shannon and Gleeson White), vii. 250; ix. 298
Palastfenster und Flügelthür (Lichtwark), xx. 135
Parade, The (*ill. various*), ix. 216
Paradise Lost (*ill.* Strang), vi. 126
Paris Almanac (*ill.* Lepère), x. 269
—— at Bay (Henty, *ill.* Wood), xii. 266
Parson's Handbook (Dearmer), xix. 73
Passé le Detroit (Mourey), v. ii.

Peg Woffington (Reade, *introd.* Dobson, *ill.* Thomson), xviii. 215
Peinture, La, au Château de Chantilly (Gruyer), xiii. 204
—— La, en Europe: La Hollande (Lafenestre and Richtenberger), xvii. 68
—— Française, La (Mantz), xiii. 61
Pen-Drawing (Meade), v. ii.
—— and Pen-Draughtsmen (Pennell), iv. xvii., 3rd ed. xiii. 59
Penelope's Experience in England (Mrs. Wiggin, *ill.* Brock), xxi. 212; Scotland, *ib.*
People of Dickens, drawn by C. D. Gibson, xiii. 131
Peril and Prowess (Henty, Fenn, &c., *ill.* Boucher), xviii. 222
Phil May's A B C, xii. 280
Photographic Salon, The, 1896., x. 141
Photography, Artistic and Scientific (Johnson and Chatwood), vi. 190
—— for Artists (Maclean), viii. 52
Photogravure—Ordination of Elders in a Scottish Kirk (Lorimer, process by Swan Electric Engraving Co.), i. 211
Photo-Lithography (Fritz), vi. 60
Physiognomische Studien (Boree), xxi. 282
Pickwick Papers, The (Dickens, *introd.* Gissing, *notes* Kitton, *ill.* New), xix. 139
Picture Posters (Hiatt), vi. 194
Pictures from Birdland (M. and E. Detmold), xviii. 216
—— of People (Gibson), ix. 218
Picturesque Dublin, New and Old (Frances Gerard, *ill.* Rose Barton), xiii. 206
Pictorial Photographs, A Record of the Photographic Salon of 1897., xv. 210
Pilgrim's Progress, The (Bunyan, *ill.* Bennett), xi. 133
—— —— (*printed at* Essex House), xviii. 212
—— —— (*introd.* Haweis, *ills.* G., F., and L. Rhead), xvii. 136
—— —— (*ill.* Strang), iv. ix.
Pippa Passes (Browning, *ill.* Brooke), xv. 209
Pittura Italiana Antiqua e Moderna (Melani), xix. 210
Plain Guide, A, to Oil Painting (Nisbet), xii. 130
Planning of Ornament (Day), iii. vii.
Plants and their Application to Ornament (*ed.* Grasset), viii. 251
Plastering: Plain and Decorative (Millar, *introd.* Robinson), xi. 66
Platinotype Photographs (Keene), i. 39
Poems (R. Browning, *ill.* Shaw), xiii. 129
—— (Keats, *ill.* Shaw), xii. 203
—— of the Love and Pride of England (*ed.* F. and M. Wedmore), xviii. 217
—— The, of Edgar Allan Poe (*ill.* Robinson), xxi. 209
Point and Pillow Lace (A. M. S.), xviii. 219
Pompeii: The City, its Life and Art (Gusman, *trs.* Florence Simonds and Jourdain), xxi. 209
Popular British Ballads, Ancient and Modern (Johnson, *ill.* Cooke), iv. xxxiv.
—— Handbook, A, to the Tate Gallery (Cook), xvii. 209, xviii. 67
Portfolio, The, *new series*, ii. 146, II. III. and IV., iii. x.
—— of Sketches (Klimt), xx. 200
Portrait Miniatures (Williamson), xii. 280
Ports and Rivers (lithographs after Turner), iii. xv.
Posters in Miniature (*introd.* Penfield), x. 65
Pottery and Porcelain (Litchfield), xix. 71
—— —— —— of the United States (Barber), ii. 220
Practical Designing (*ed.* E. Gleeson White), i. 122
—— Essays on Art (Burnett), ii. 220
—— Handbook of Drawing for Modern Methods of Reproduction (Harper), iii. xxiii.
Principles, The, of Art, as illustrated in the Ruskin Museum (White), viii. 249
Print Gallery, The, Vol. I. xiv. 291
Printers' Marks (Roberts), ii. 141
Processes, Pigments, and Vehicles (Laurie), vi. 129
Programmes of Technological Examinations (City Guilds), iii. xliii.
Programmes of Technological Examinations, vi. 257
Progress of Art in English Church Architecture (T. S. Robinson, *ill. ibid.*), xiii. 277

Q

Queen, The, of the Fishes (Margaret Rust, *ill.* Pissaro), vi. 258
Quest, The, magazine, iv. xix.; (No. 4), vi. 254
Questions on the Philosophy of Art (Jones), xiii. 59

R

Rape of the Lock, The (Pope, *ill.* Beardsley), viii. 250
Rare Books and Their Prices, viii. 53
Record of Work (Heaton), ii. 31
Relation of Art to Social Life (Crane), i. 218
Reliquary and Illustrated Archæologist, The, magazine, Vol. VI. (*ed.* Allen), xxi. 144
Reliques of Old London (*lithographs*, Way; *introd.* Wheatley), x. 64, xix. 138
Rembrandt: his Life, his Work, his Time (Michel), ii. 107
—— van Rijn and his Work (Bell), xviii 292
Renaissance Architecture and Ornament in Spain (Prentice), ii. 108
Representative Painters of the XIXth Century (Mrs. A. Bell), xviii. 292
Resurrection (Tolstoi, *ill.* Pasternak), xix. 285
Reubens: His Life, his Work and his Time (Michel, *trs.* Elizabeth Lee), xix. 138
Richard Jefferies (Salt), ii. 187

Richard Wagner and the Style of the Music Drama (Jones), xiii. 60
Rip Van Winkle (*ill.* Boughton), ii. 144
Rime, The, of the Ancient Mariner (Coleridge, *ill.* Cole), xxi. 144
Roman Art (Wickhoff, *trs.* and *ed.* Mrs. S. A. Strong), xxi. 143
Roundabout Rhymes (Mrs. P. Dearmer), xv. 213
Roving Commission, A (Henty, *ill.* Rainer), xviii. 222
Royal Academy, The, Its Uses and Abuse (Laidlay), xv. 288
Rubáiyát of Omar Khayyam (*dec.* Macdougall), xv. 210
Ruskin and the Religion of Beauty (de la Sizeranne, *trs.* Countess of Galloway), xix. 138
—— Rossetti, Pre-Raphaelitism Papers, 1854. to 1862. (*ed.* W. Rossetti), xvii. 281

S

SAGA, The, of the Sea-Swallow Maidie Dickison, *ill.* Batten and Fairbairn), x. 139
Samplers and Tapestry Embroideries (Huish), xxi. 281
Sandro Botticelli (Plunkett), xxi. 143
—— —— (Ulmann), iii. xxxi.
Sartor Resartus (Carlyle, Portrait by Whistler), ix. 218
Scenes from the Chiushingura and the Story of the Forty-seven Ronins (Murdoch, *ill.* Ogawa), vii. 54
Schiller's Lay of the Bell (*trs.* Barham, *ill.* Phillips), ix. 300
School Field Magazine, iii. xli.
Scottish Woodwork of the Sixteenth and Seventeenth Centuries (measured and drawn by Small), xvi. 213
Sea King's Daughter, The, and other Poems (Amy Mark, *ill.* Sleigh), vi. 255
Second Book, A, of Fifty Drawings by Aubrey Beardsley, xvii. 281
Secret Rose, The (Yeats, *ill.* J. B. Yeats), xii. 201
Seen in Three Days (Ellis), i. 164
Seven Ages, The, of Golf (Hassall), xviii. 210
Shakespeare's Plays (*ill.* Shaw), xxi. 212
—— Sonnets (*ill.* Ospovat), xvii. 137
—— Town and Times (H. and C. Ward), ix. 153
Shakespearean Guide, The, to Stratford-on-Avon (Ward, Mr. and Mrs., *ill.* Whitehead), xii. 130
Sir Edward Burne-Jones (Bell), xv. 209
Sir Frederic Leighton, Bt., P.R.A. (Rhys), vi. 126
Sir John Everett Millais: His Art and Influence (Baldry), xix. 237
Sir Joshua Reynolds (Armstrong), xxi. 281
Sketches and Cartoons (Gibson), xvi. 70
—— and Skits (Hopkins), xxi. 212
Slav Tales (Chodsko, *trs.* and *ill.* Emily Harding), vi. 260
Sleeping Beauty, and Dick Whittington (*ill.* Bell), iv. xxiv.
Soldiers of the Queen (Wyndham), xix. 73
Some Minor Arts as Practised in England, ii. 142
—— Principles of Everyday Art (Day), iii. vii.
Something New for Little Folk (Bingham, *dec.* Jackson), xviii. 222
Song Flowers from "A Child's Garden of Verse" (Stevenson, *ed.* Crockett, *music* Katherine M. Ramsay, *ill.* Gordon Browne), xii. 206
—— of Solomon (*ill.* Fell), xv. 213
Songs of Love and Death (Margaret Armour, *ill.* MacDougall), x. 141
—— for Somebody (Radford), ii. 110
Sour Grapes (Cornish), xix. 73
Spenser's "Faerie Queene" (*ill.* Crane), iv. xliii.
Spikenard: A Book of Devotional Poems (Housman), xiv. 291
Spring Fairies and Sea Fairies (Geraldine Mockler, *ill.* Nellie Benson), xiii. 61
Square Book of Animals, The (Nicholson, *rhymes* Waugh), xviii. 218
Stained Glass as an Art (Holliday), xii. 203
—— —— Mediæval and Modern (Adam), xii. 131
Stencils of Old Japan (*ex coll.* E. Hart), v. xlv.
Stones, The, of Venice, New ed. Small form (Ruskin), xvii. 67
Stories by Hans Christian Andersen (*trs.* Sommer), ii. 110
—— from Old-Fashioned Children's Books (*ed.* Tuer), xviii. 217
Story of Alexander, The (Steele, *ill.* Mason), iv. xix.
—— The, of the Potter (Binns), xiii. 205
—— The, of the Seven Young Goslings (Housman, *ill.* Mabel Dearmer), xviii. 220
Street of Human Habitations (Lineham), iii. x.
Studies in Both Arts (Ruskin, *ill.* do), vii. 54
—— in Plant Form and Design (Lilley and Midgley), vii. 190
Suburban Reliques of Old London (*lithographs by* Way, *introd.* and *descrip.*, Wheatley), xvi. 212
Suggestions in Architectural Design, prefaced with Thoughts on Architectural Progress (Cotton), xi. 65
Suitors, The, of Apollo (Garstin, *ill.* Robinson), xviii. 214
Swiss Family Robinson (*ill.* Kley), xviii. 222

T

TAGEBUCH - AUFZEICHNUNGEN aus den Jahre 1866–68–69., über Arnold Böcklin (Schick), xxi. 282
Tales from Boccaccio (*trs.* Jacobs, *ill.* Shaw), xviii. 217
Tales of Languedoc (Brun, *ill.* Peixotto), xi. 67
Taste and Economy in Furnishing (Knight), ii. 32
Tavern, The, of the Three Virtues (*ill* Vierge), vi. 259

Temple Church (Bayliss), The, ii. 74
Ten Auto-Lithographs of the Lower Thames (Holloway and Way), viii. 124
—— Songs from Herrick's Hesperides (*music* Moorat, *ill.* Woodroffe), xiv. 70
Tennyson and his Pre-Raphaelite Illustrators (Layard), ii. 221
Text-book, A, of the History of Sculpture (Marquand and Fotheringham), xiii. 277
Thames Sonnets and Semblances (W. B. and Mrs. Macdougall), xvi. 291
Theory and Practice of Design (Jackson), iii. xxv.
Thomas Gainsborough (Mrs. A. Bell), xii. 280
Thomas Girtin: His Life and Works (Binyon), xx. 279
Three Cruikshanks, The, A Bibliographical Catalogue (Marchmont), xiii. 60
Three Periods of English Architecture (Harris), iii. xxxvi.
Through the Dolomites (Robertson), viii. 124
Tiberius' Villa and other Roman Buildings in the Isle of Capri (*expl.* and *ill.* Neichardt), xxi. 282
Tom Cringle's Log (*ill.* Brangwyn), iv. xlii.
Tom, Unlimited (Warborough, *ill.* Gertrude Bradley), xiii. 61
Tommy Smith's Animals (Selous, *ill.* Ord), xviii. 216
Tonkin to India (Prince Henri d'Orleans, *ill.* Vuillier), xiii. 206
To Tell the King the Sky is Falling (Sheila S. Braine, *ill.* Alice B. Woodward), ix. 216
Tourist's Guide to Europe (N. Bell), i. 163
Tournament of Love, The (Peters), iii. xxxvi.
Tower, The, of Dago (Jokai), xix. 72
Transactions of the Japan Society, ii. 186
Treatises, The, of Benvenuto Cellini on Goldsmithing and Sculpture (*introd.* Ashbee), xviii. 67
Troubles, The, of Tatters, and Other Stories (Alice T. Morris, *ill.* Alice B. Woodward), xv. 213
Twelve Portraits (Nicholson), xviii. 219
Two Duchesses, The (*ed.* Vere Forster), xiii. 278
Two Well-worn Shoe Stories (*ill.* Hassall and Aldin), xviii. 216

U

Ugly Duckling, The (*ill.* Van Hoytema), iv. xxxi.
Ulysses: or De Rougemont of Troy (A. H. M.), xviii. 216
Urbino e i Suoi Monumenti (Calzini), xiv. 70

V

Vanishing London (Paul), iii. x.
Venice and Lombardy, Photogravures (Craig Annan), vii. 249
Vie, La, et les Œuvres de Jean Etienne Liotard (Humbert and others), xiii. 59
Verona, and other Essays (Ruskin), iii. xxiii.
Ver Sacrum, magazine, xiii. 206
Vierteljahrs-Hefte des Vereins Bildender Kunstler Dresden, Parts I., II. and III., x. 64; Part IV., xii. 285
Village of Youth and other Fairy Tales (Hatton, *ill.* Margetson), vi. 260
Voyage of the Mary Adair (Frances E. Compton, *ill.* Evelyn Lance), xviii. 222
Voyelles et Consonnes (Provost-Blondell), iv. i.

W

Wagner's Heroines (Constance Maud, *ill.* W. T. Maud), x, 66
Walhall, die Götterwelt der Germanen (Doeppler and Ranisch, *ill.* Doeppler), xxi. 283
Walks in London (Hare), v. xlvi.
Wallypug, The, in London (Farrow, *ill.* Wright), xiii. 61
Wee Folk and Good Folk; being Child Stories for Older Folk (Harker, *ill.* Partridge), xviii. 214
Wellington Memorial, The (Griffiths), xiii. 61
Who's Who, 1900., xix. 140
Widdicombe Fair (*ill.* Pamela C. Smith), xx. 199
Wiedertaufer, Die (Sattler), v. xxxv.
William Morris (Vallance), xii. 204
Windows: A Book about Stained Glass (Day), xii. 202
With Frederic the Great (Henty, *ill.* Paget), xii. 206
—— Moore at Corunna (Henty, *ill.* Paget), xii. 206
Won by the Sword (Henty, *ill.* Sheldon), xviii. 222
Wood Carving (Phillips), xii. 60
Wooings and Weddings in Many Climes (Louise J. Miln), xxi. 210
Work, The, of Charles Keene (*introd.* Pennell), xiii. 130
Working Drawings for Wood Carvers (Emily Burgess), xix. 285
World Wonderful, The (Squire, *ill.* Macgregor), xv. 213
Wyemark and the Sea Fairies (Cooper, *ill.* Hardy), xviii. 215
Wymps (Evelyn Sharp, *ill.* Mrs. Dearmer), ix. 298

Y

Yankee Girls Abroad (Flagg), xx. 200
Year's Art, The, 1898., xiii. 205, 1900. (*compiled by* Carter), xix. 73
Yellow Book (Vol. III.), iv. ix.
Yew Trees, The, of Great Britain and Ireland (Lowe), xii. 60
Young Robin Hood (Fenn, *ill.* Venner), xviii. 222

Z

Zelinda and the Monster (Countess of Lovelace), vi. 258
Zag-zag Fables (*ill.* Shepherd), xii. 206

PRIZE COMPETITIONS

Series A.—DESIGNS FOR INDUSTRIAL PURPOSES

I. Design for a Calendar, i. iii.
II. Design for a Title Page, i. 204
III. Wall-Paper Design, i. ix. 128, iv. Award, 248
IV. Design for a Table Lamp, ii. 34
V. Design for a Poster, ii. 112
VI. Design for Woven Fabric, ii. 111
VII. Design for Stained Glass, ii. 148, 188
VIII. Design for Five-frame Brussels Carpet, ii. 230
IX. Cottage Pianoforte Case, ii. 225
X. Design for an Insurance Company's Advertisement, iii. ii.
XI. Design for Lincrusta-Walton, iii. xi.
XII. Ceiling Paper in Two Colours, iii. xvi.
XIII. Illustrations to a Work on the Horn Book, iii. xvi.
XIV. Design for Label for a Biscuit Tin, iii. xxv.
XV. Design for a Cloth Binding, iii. xxxvii.
XVI. Poster for the Photographic Salon, iii. xliii. xlvi.
XVII. Design for Window Bill in not more than Three Colours, iii. xlvi.
XVIII. Designs for a Frieze in Stencil, iv. ii. x.
XIX. Design for a Coal-Scuttle, iv. xxv.
XX. Design for a Catalogue Cover, iv. xxxiv.
XXI. Design for a Christmas Card, iv. xliv.
XXII. Design for a Sundial, iv. lii.
XXIII. Design for Dining-room Sideboard in Carved Oak, v. iv.
XXIV. Design for Cardboard Stationery Box, v. xii.
XXV. Design for the Decoration of a Middle class Drawing-Room, xviii.
XXVI. Design for a Cloth Binding, v. xxviii.
XXVII. Design for the Agricultural and Horticultural Association, v. xxxv.
XXVIII. Design for Gold Brooch in Repoussé Work, v. xlvi.
XXIX. Three Designs for Illustrated Advertisements, vi. 61
XXX. Design for Calendar Card, vi. 133
XXXI. Design for Lady's Costume, vi. 195
XXXII. Design of a Girl's Head, vi. 260
XXXIII. Design for Lace Border, vii. 55
XXXIV. Design for White Damask Table Cloth, vii. 120
XXXV. Design for a Catalogue Cover, vii. 192
XXXVI. Design for Damask Table Linen, vii. 250
XXXVII. Design for Cloth Book Cover, viii. 54
XXXVIII. Design for Wall Paper, vii. 251, ix. 75
XXXIX. Design for Illustrated Advertisement, vii. ix. 75
XL. Design for Damask Table Linen, ix. 76, 155
XLI. Design for Tea Package Labels, ix. 155
XLII. Design for End-paper, ix. 222
XLIII. Design for Enamelled Tin Tea Box, ix. 300
XLIV. Design for Drinking Fountain and Cattle Trough, x. iii. xi.
XLV. Design for Stained Glass, x. xi.
XLVI. Design for a Poster, x. xi.

Second Series

I. Design for Medallion to Commemorate the Reign of Queen Victoria, xi. 68
I. (*Extra*), Design for Title Page of a Christmas Card, xi. 68
II. Sketch Design for a Name Plate, xi. 133
II. (*Extra*), Design for an Advertisement, xi. 133
III. Design for a Mosaic Panel, xi. 205
IV. Design for a Set of Door Furniture, xi. 274
V. Design for Carved Wood Bellows, xii. 60
VI. Design for Iron-work Bracket, xii. 131
VII. Design for a Silver Cup, xii. 208
VIII. Design for Damask Table Cloth, xiii. 61
IX. Design for a Show Card, xii. 285
X. Design for a Certificate xii. 285, xiii. 62
XI. Design for a Secretaire, xiii. 131
XII. Design for Lady's Belt Buckle, xiii. 206
XIII. Design for a Portière, xiii. 279
XIII. (*Extra*), Design for an Advertisement, xiii. 207
XIV. Design for Poster, xiv. 70
XV. Design for Mosaic Frieze, xiv. 143, 216
XVI. Design for a Magazine Cover, xiv. 216
XVII. Design for Embroidered Cushion Cover, xiv. 293
XVIII. Design for Hot-water Jug, xv. 60
XIX. Sketch for a Metal Sign, xv. 143

XX.–XXIII. Design for Carpets (postponed), xv. 290, xvi. 71
XXIV. Design for the Back of Playing-cards, xv. 218
XXV. Sketch Design for Stencil Frieze, xv. 290
XXVI. Design for Decoration of Tea Ware, xv. 290
XXVII. Two Designs for Posters, xvi. 142
XXVIII. Design for Wall Papers or Friezes, xvi. 142, 213
XXIX. Design for Ceiling Paper, xvi. 142, 213
XXX. Sketch Design for Fender, xvi. 142
XXXI. Designs for an Alphabet, xvi. 213
XXXII. Coloured Design for a Show Card, xvi. 292
XXXIII. Design for a Door Knocker, xvii. 68
XXXIV. Design for Toilet (or Washstand) Sets, xvii. 137, 209
XXXV. Design for Tea Ware, xvii. 137, 209
XXXVI. Design for Flower-pot and Pedestal, xvii. 137, 209
XXXVII. Sketch Design for Glass Mosaic Panel, xvii. 209, 282
XXXVIII. Design in Colours for a Calendar, xvii. 282, xviii. 68
XXXIX. Design for Tea and Coffee Service, xvii. 282
XL. Design for Set of Fire Irons, xviii. 68
XLI. Design for Stencilled Billiard Table Cover, xviii. 145
XLII. Design for a Leather Panel, xviii. 222
XLIII. Design for a Biscuit Box, xviii. 296
XLIV. Design for Cover of New Year's Card or Calendar, xix. 73
XLV. Design for a Silver Cup, xix. 141
XLVI. Design for a Fretwork Clock, xix. 213
XLVII. Design for a Silver Table Candlestick, xix. 283
XLVIII. Design for a Clock Case, xx. 61.
XLIX. Design for a Catalogue Cover, xx. 136
L. Design for the Decoration of a Dinner Plate, xx. 201
LI. Design for Silver Tea Caddy, xx. 279
LII. Design for Pewter Tankard, xxi. 68
LIII. Design for Show Card, xxi. 147, 215
LIV. Design for Porcelain Breakfast Cup and Saucer, xxi. 222

Third Series

Class A.—Decorative Art:

I. Design for Metal Cigarette Box, xxi. 289

Series B.—DRAWINGS FOR REPRODUCTION BY PHOTOGRAPHIC PROCESS

I. Drawing of a Girl's Head from Life, ii. 147
II. Design for a Title Page, i.–ix. 128
II. Design for a Catalogue Cover, ii. 189
III. River Scene at Sunset Drawn on Allongé Paper, ii. 228
IV. Copy of Photograph in Pen and Ink, iii. ii.
V. Street Scene on Line tinted Card, iii. xii.
VIII. A Single Figure Drawn in Line, iii. xvii.
VIII. A Pictorial "Ex Libris," iii. xxviii.
IX. Portrait Photograph Reproduced in Pen and Ink, iii. xxxviiii.
X. Design for Menu Card in Pen and Ink iii. xlvi.
XI. Design for an Initial Letter, iv. ii.
XII. Wash Drawing of Old Wood Carvings, iv. xii. xxxiv.
XIII. Design for a Small Show Card for Stickphast Paste, iv. xxvii.
XIV. Pen-and-Ink Design for an Ornamental Chapter Heading, iv. xxxiv.
XV. Pen-and-Ink Drawing of Old Cottages, iv. xxxiv.
XVI. Pen-and-Ink Design for a "Tailpiece" or Terminal Ornament, iv. liv.
XVII. Decorative Drawing to Illustrate a Short Poem, v. v.
XVIII. Conventional Design for the Border of a Printed Page, v. xiii.
XIX. Pen-and-Ink Drawing of a Group of Figures, v. xviii.
XX. Series of Six Monograms in Black and White, v. xxix.
XXI. Sketch in Black and White of a Church, v. xxxv.
XXII. Design in Black and White "Autumn," v. xlvii.
XXIII. Design for Ball Programme, vi. 62
XXIV. Foreground Study in Black and White, vi. 134
XXV. Design for Show-card, vi. 195
XXVI. Design for a Concert Programme, vi. 264, vii. 57
XXVII. Design of a Pretty Girl's Head, or Draped Figure of a Girl, vii. 57
XXVIII. Illustration for Fairy Tale, vii. 120
XXIX. Design for a Poster, vii. 192
XXX. Design in Black and White, "Spring," vii. 250

XXXI. Design for Private Note-paper Heading, viii. 55
XXXII. Design for Advertisement, viii. 126
XXXIII. Design in Black and White, "Summer," viii. 184
XXXIV. Design for a Title Page, viii. 251
XXXV. Pen-and-Ink Landscape, ix. 76
XXXVI. Illustration for an Advertisement, ix. 156
XXXVIII. Design for Christmas Card in Black and White, ix. 123
XXXIX. Design for an Advertisement, ix. 301
XL. Design for Pictorial Book Plate, x. iii.
XLI. Humorous Figure Subject, x. xii.
XLII. Illustration for Fairy Tale, x. xvii.

Second Series.

Class B.—Drawings for Book Illustrations.

I. Illustration in Pen-and-Ink Work for "The Canterbury Tales," xi. 68
II. Design for Cloth Book Cover, xi. 134
II. (*Extra*), Design for a Certificate, xi. 134, 205
III. Title Page for a Book, xi. 207
IV. Design for an Alphabet, xi. 274
V. Design for Ornamental Chapter Heading, xii. 61
V. (*Extra*), Design for a Catalogue Cover, xi. 274
VI. Design for Ornamental Tailpiece, xii. 132
VII. Design for an Embroidered Book Cover xii. 208, 285
VIII. Design for End Papers, xii. 285
IX. Illustration in Pen and Ink for "A Midsummer Night's Dream," xiii. 62
X. Design for a Nursery Rhyme, xiii. 131
XI. Illustration for a Nursery Rhyme, "Old King Cole," xiii. 208
XII. Design for a Fancy Book Cover in Colours, xiii. 279
XIII. Characters from the Works of Charles Dickens, No. 1, Mr. Micawber, xiii. 279
XIV. Design for Title Page, xiv. 70
XV. Silhouette Drawing, xiv. 70
XVI. Design for Fancy Book Cover, xiv. 70
XVII. Illustration for "Ivanhoe," xiv. 144
XVIII. Design for Pictorial Book Plate, xiv. 216
XIX. Illustration for "Evangeline," xiv. 293
XX. Decorative Initial Letter, xv. 60
XXI. Illustration for Tennyson's "Gardener's Daughter," xv. 143
XXII. Scene from the "School for Scandal," xv. 218
XXIII. Illustration for the "Song of Solomon," xv. 290
XXIV. Design for Book Cover, xvi. 71
XXV. Back of a Book Cover, xvi. 71, 145
XXVI. Design for Magazine Cover, xvi. 71, 145
XXVII. Design for a Catalogue Card, xvi. 71
XXVIII. Design for an Advertisement, xvi. 71
XXIX. Design for a Music Title, xvi. 145
XXX. Design for an Award Card, xvi. 145
XXXII. Figure-design in Colours, xvi. 145, 213
XXXIII. Design for a Book Cover, xvi. 213
XXXIV. Design Symbolical of Summer, xvii. 68
XXXV. Design for Cover of Club Gazette, xvii. 68, 211
XXXVI. Design Symbolical of "Peace," xvii. 137
XXXVII. Design for a Book Cover, xvii. 211, xviii. 68
XXXVIII. Design for a Publisher's Mark, xvii. 282
XXXIX. Shakesperian Illustration, xvii. 68
XL. Design for Cover of a Christmas Card, xviii. 145
XLI. Design for Christmas Card, xviii. 227
XLII. Design for Ornamental Chapter Heading, xviii. 296
XLIII. Illustration for "Paradise Lost," xix. 73
XLIV. Design for a Title Page, xix. 141
XLVI. Design Symbolical of Winter, xix. 213
XLVII. Design for the Cover or Front Page of a Christmas Card, xix. 289
XLVIII. Design for a Pictorial Book Plate (Ex Libris), xx. 61
XLIX. Embroidered Book Cover, xx. 136
L. Design for Vignette or Tailpiece, xx. 201
LI. Illustration for Fairy Story, xx. 283
LII. Initial Letter, xxi. 69
LIII. Design for a Child's Story, xxi. 147
LIV. Design Illustrating a Poem, xxi. 222
Special Competition for British Colonies, A Landscape, xvii. 137

Third Series.

Class B.—Pen-and-Ink Work.

I. Decorated Page, xxi. 293

Series C.—DESIGNS FOR AMATEURS' WORK

I. Design for Embroidered Cushion Cover, ii. 148
II. Design for Embroidered or Painted Sermon Case, ii. 191
III. Repoussée Tray, ii. 230
IV. Design for Carved Wooden Box, iii. iv.
V. Design for Decoration of a Fireplace during the Summer Months, iii. xiii.
VII. An Embroidered Book Cover, iii. xviii.
VIII. Portière in Appliqué Embroidery, iii. xxix.
IX. Design for an Embroidered Desert Doyley, iii. xlvi. xlvii.
X. Design for Painted Fan, iv. vii.
XI. Design for an Embroidered Border, iv. xxvii.
XII. Design for Embroidered Initial for Marking Linen, iv. xxxviii.
XIII. Design for a Painted Tile, iv. xlv.
XIV. Design for a Patchwork Quilt, iv. lvi.
XV. Design for Embroidered Lectern-fall for Church Use, v. vi.
XVI. Design for Embroidered Pattern to be used as Powdering upon a Portière or Curtain v. xiv.
XVII. Design for Embroidered Portfolio Cover, v. xix.
XVIII. Design for Embroidered Hand Screen, v. xxxii.
XIX. Design for Paper-knife to be Carved in Wood, v. xxxvi.
XX. Design for Wood Panel, v. liii.
XXI. Design for Hot-water Jug in Hammered Metal, vi. 63
XXII. Design for Gesso Panel, vi. 135
XXIII. Embroidered Book Cover, vi. 197
XXIV. Design for Metal-work Sconce, vi. 264
XXV. Design for Blotting-pad Case, in Leather Work, vii. 58
XXVI. Design for Candlestick in Bent Iron, vii. 121
XXVII. Design for a Door Knocker, vii. 192
XXVIII. Design for an Embroidered Cushion Cover, vii. 250
XXIX. Design for Fretwork, viii. 55
XXX. Design for Poker-work Panel, viii. 126
XXXI. Design for Metal Panel, viii. 184
XXXII. Design for Repoussé Work Dish, viii. 251
XXXIII. Design for a Dinner Plate, ix. 76
XXXIV. Design for Cabinet-size Photograph Frame in Leather Work, ix. 156
XXXV. Design for Embroidered Alms Bag for Church Purposes, ix. 223
XXXVI. Design for Embroidered Table Centre, ix. 301
XXXVII. Design for a Sampler, x. viii.
XXXVIII. Design for Carved Wood Bread Trencher, x. xii.
XXXIX. Design for Carved Wood Bread-knife Handle, x. xxii.

Class C.—SKETCHES FROM NATURE

I. Study of a Female Head, xi. 68
II. Study in Lead Pencil of a Group of Flowers, xi. 134
III. Landscape in Pen and Ink, xi. 207
IV. A Seascape, xi. 274
V. Picturesque Cottage, xii. 61
VI. Sketches of a Street Hawker or Itinerant Musician, xii. 132
VII. Study of Fungi in Pen and Ink, xii. 208
VIII. Study of Animal Life, xii. 286
IX. Study of Shells, xiii. 63
X. Design for an Illustrated Post-card, xiii. 133
XI. Study of Leafless Trees, xii. 208
XII. Study of a Child, xiii. 279
XIII. Study of Snowdrops, xi. 73
XIV. Study of Budding Branch of Tree or Shrub, xiv. 144
XV. Sketch of Old Metal Work, xiv. 219
XVI. Study of an Old Bridge, xiv. 293
XVII. Study of Boats, xv. 60
XVIII. Picturesque Cottage, xv. 143
XIX. Landscape with Cattle, xv. 218
XX. Study of Seed Pods or Vessels, xv. 291
XXI. Portrait Sketch, xvi. 71
XXII. Winter Scene, xvi. 214
XXIII. Study of a Fish, xvii. 137, 211
XXIV. Woodland Scene, xviii. 72

Third Series

Class C. Photographs from Nature, xxi. 293

Class D.—PHOTOGRAPHIC COMPETITIONS

I. Studies of Clouds, iii. xlvii.
II. Sea Breakers, iv. vii.
III. Studies of Bathers, iv. xi.
IV. Studies of Sheep, iv. xxix.
V. Sailing Boats, iv. xxxix.
VI. Studies of Foregrounds, iv. xlix., see pp. 156–165
VII. Study of Tree Forms, iv. lvii.
VIII. Snow Scene, v. vii.
IX. Groups of Farmyard Poultry, v. xv.
X. Study of a Flowering Plant, v. xx.
XI. Study of an Orchard in Full Blossom, v. xxxiii.
XII. Study of a Group of Cattle, v. xxxvii.
XIII. Landscape Study, v. lv.
XIV. Study of Reflections in Water, vi. 67
XV. River Scene, vi. 135
XVI. An Artistic Garden, vi. 197
XVII. A Living-room Interior, vi. 265
XVIII. Portrait Study of a Child, vii. 58
XIX. Winter Scene, vii. 122
XX. Portrait Study of a Dog, vii. 192
XXI. Street Scene, vii. 251
XXII. Foreground Study, viii. 55
XXIII. Exterior of a Church, viii. 126
XXIV. Picturesque Old Cottage, viii. 184
XXV. Study of Field Flowers, viii. 251
XXVI. Marine Subject, ix. 76
XXVII. Landscape, ix. 156
XXVIII. Interior of a Living-room, ix. 223
XXIX. Autumn Scene, ix. 301
XXX. A Mist Effect, x. viii.
XXXI. Study of Clouds, x. xii.
XXXII. Snapshot of an Express Train, x. xxii.

Second Series

Photographs from Nature.

I. Seascape, xii. 209
II. An Autumn Landscape, xii. 285
III. A Living-room Interior, xiii. 63
IV. Winter Landscape, xiii. 138
V. Landscape with Church, xiii. 208
VI. Study of a Cat, xiii. 279
VII. Budding Branch of Tree or Shrub, xiv. 73
VIII. An Artistic Garden, xiv. 144
IX. Landscape with Cattle, xiv. 219
X. River Scene, xiv. 293
XI. Seascape, xv. 60
XII. Farmyard, xv. 143
XIII. Study of Clouds, xv. 218
XIV. Autumn Landscape, xv. 291
XV. Interior of a Living-room, xvi. 73
XVI. Study of Reflections in Water, xvi. 148
XVII. Winter Scene, xvi. 214
XVIII. An Ancient Building, xvi. 292
XIX. Snapshot of Birds in Flight, xvii. 68
XX. Village Street, xvii. 137
XXI. Summer Landscape, xvii. 211
XXII. Marine Subject, xvii. 282
XXIII. Study of Poultry (Living), xviii. 72
XXIV. Three Photographs of Terriers, xviii. 145
XXV. Three Photographs of Kittens, xvii. 145
XXVI. Autumn Scene, xviii. 227
XXVIII. Picturesque Street View, xix. 73
XXIX. Winter Landscape, xix. 141
XXX. Study of Leafless Trees, xix. 213
XXXI. Interior of a Church, xix. 289
XXXII. An Old Building, xviii. 298
XXXII. Study of Cut Flowers, xx. 61
XXXII. Study of Fish, xx. 136
XXXIV. Summer Landscape, xx. 201
XXXV. Haymaking, xx. 283
XXXVI. Harvest, xxi. 69
XXXVII. Foreground Study, xxi. 147
XXXVIII. Study of Reflections, xxi. 222
XXXIX. Medal Awards, xiv. 263

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